Who is PG&E buying off? p10

GUARDIAN

AUG. 27 - SEPT. 2, 2008 THE SFBG.COM VOL. 42, NO. 48 FREE



Fall Arts Preview 2008

The season's highlights in the galleries and on stereo, stage, and screen p22

JoAnn Selisker, Mattilda Bernstein Sycamore, Tim Sullivan, and Guillermo Gomez Pena make sure fall 2008 performs.

GUARDIAN PHOTO BY JEFFERY CROSS

EDITOR'S NOTES

By Tim Redmond
› tredmond@sfbg.com

Suppose you don't care about the war in Iraq. Suppose you have a secure job, and you aren't in trouble with your mortgage, and don't spend much time worrying about climate change. You're thinking about No. 1, and that's how you plan to vote.

Let me ask you a question:

Who's more likely to cut your taxes — Barack Obama or John McCain?

If you figure that the heir to the Bush mantra — cut taxes, cut regulation, cut government programs (except for wars) — is the guy who will reduce your tax burden, try again.

I refer you to a very intelligent article by David Leonhardt in the Aug. 24 *New York Times Magazine*. Leonhardt is not a radical leftist, and he's not an Obama campaign operative. He's an economics columnist who has spent a lot of time trying to understand what both of the candidates are really proposing, and here's his conclusion:

"Obama would not only cut taxes for most people more than McCain would. He would cut them more than Bill Clinton did and more than Hillary Clinton proposed doing."

Obama is offering big middle-class tax cuts, reductions that would actually put a lot more money in the pockets of the people who are most likely to need, and spend, that money. And he'd do it by raising taxes on the very tiny percentage of people who make very high incomes.

McCain loves to talk about tax cuts, but what he has in mind is cutting taxes on the 0.1 percent of earners who have average annual incomes of $9.1 million. Those people would pocket an additional $190,000

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A two-day music celebration taking place at the spectacular Great Meadow at Fort Mason, with the back drop of the Golden Gate Bridge in San Francisco. Featuring an eclectic line-up of artists, the two-day festival is part of the Slow Food Nation '08 inaugural festival. The first day finds Gnarls Barkley, Ozomatli, The New Pornographers, Medeski Martin and Wood , and Lebo (featuring Dan Lebowitz of ALO). Sunday showcases Phil Lesh & Friends, G Love & Special Sauce, John Butler Trio, and London Street. August 30-31 @ Great Meadow at Fort Mason, San Francisco festivalnetwork.com

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ASIAN ART MUSEUM: MATCHA: TEA & SPICE

Visit the website for details. 5pm – 9pm. MATCHA is the museum's monthly Thursday evening mixer series. Experience live performances, browse through the museum's galleries, mingle with friends over cocktails, create art, embark on special tours, or simply chill to the hip beats of DJs and musicians. Enter our MATCHA drawings for a chance to win fabulous prizes each month. FREE with museum admission ($5 after 5pm.) September 4 @ Asian Art Museum, 200 Larkin Street asianart.org

GUARDIAN

8.27.08

Communities of color like the Excelsior have historically taken a back seat when it's time for the city to fund programs for youth, crime prevention, and economic development.

Getting beyond JROTC

EDITORIAL The racial achievement gap is the most important issue in the School Board race, but JROTC is the most politically divisive. The ballot initiative that seeks to save the military recruitment program will be used to attack progressives, and there's a real risk that San Francisco will wind up sending a terrible message to the rest of the country.

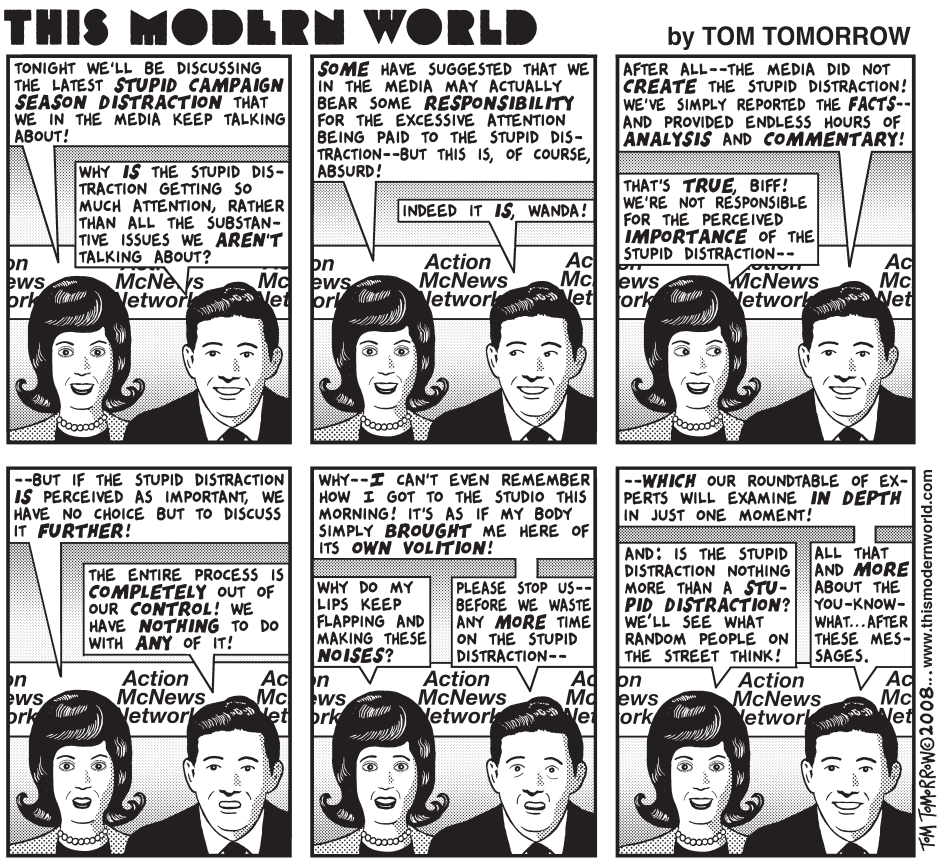
This madness needs to stop. The School Board needs an alternative to JROTC that includes all the elements that make the program attractive to kids and families, without the military baggage. The outlines of that sort of plan are being discussed widely, and there's a fairly good consensus emerging about how such a program could be put together. The mayor, the supervisors and the school board ought to be working together, now, to make it happen.

The Junior Reserve Officer Training Program costs the San Francisco schools about $1 million a year, and it's a bad way to spend the money. Pentagon officials are very clear about the purpose of high-school JROTC: it exists to lure young people into the military. Recruiters take full advantage of the opportunity — JROTC enrollees are barraged with pitches to join up, and even after they've left the program, the recruiters keep calling.

The queer community is properly angry about our local tax dollars going to encouraging kids to join the military at a time when the armed forces won't allow lesbian or gay people to serve openly. But even after "don't ask, don't tell" is abolished, as it probably will be during the Obama administration, JROTC is the wrong sort of educational activity for San Francisco kids.

Supporters say the program offers leadership training and a sense of community — but if the

CONTINUES ON PAGE 6 »



The real crime issue in the Excelsior

OPINION There have been eight murders in the Excelsior in the past 120 days. And Sup. Gerardo Sandoval, who represents the area and is running for judge, has been the subject of press attacks for suggesting that gang injunctions in the Mission District may have driven crime into surrounding areas.

That debate misses the point.

Communities of color like the Excelsior have historically taken a back seat when it's time for the city to fund programs for youth, crime prevention, and economic development. Yet these are the public investments we must make if we are to craft a long-term solution to the city's crime problem.

To be fair, the city has started to invest in the Excelsior, and the Department of Children, Youth and Their Families has been supportive. But much work still remains — after all, the Excelsior has the most children and youth of any district in San Francisco. Working with Sandoval and other community leaders, the city remodeled the Excelsior branch library, and every park has a new children's playground, a new play field or new recreation center, or is scheduled for upgrades. DCYF has also provided significant anchor funding for violence prevention, employment training/placement, and youth leadership development programs at the Excelsior Teen Center.

But the city is still not investing enough in our communities of color. When a 14-year-old boy was murdered recently on Persia Street, we had to rely on DCYF staff and the Mission District's Community Response Network for assistance — partly because the city has not yet funded a similar network for the Excelsior. Had there been a similar emergency in the Mission, the MCRN would not have been able to provide vital services to that victim's family.

That doesn't mean an Excelsior CRN is the answer. But the demand for violence prevention and response programs is growing, leading successful organizations like the Mission YMCA and the Bernal Heights Neighborhood Center's Excelsior Teen Center to have to struggle harder for an ever-shrinking amount of city funding. What is the advantage of rebuilding a library or recreation center if we reduce funding for the services and programs those facilities provide?

The Police Department's deployment of additional officers to the Excelsior in light of the recent surge in violent crime will help, as long as this strategy is coupled with an increase in funding for supportive services. Coordination between service providers and law enforcement — something we have modeled in Bernal Heights — has been successful in simultaneously reducing crime and reducing arrests. BHNC's Youth Programs and Safety Network Organizer look forward to working with the Excelsior Action Group, the District 11 Council, the Filipino Community Center, Coleman Advocates, PODER, Sup. Sandoval's office, and others to plan a town hall meeting at which the community will set priorities for short- and long-term action steps for residents, community-based services organizations, and city

CONTINUES ON PAGE 7 »

LETTERS

PELOSI'S WRONG ON GEORGIA

This message is a reply to an editorial appearing in the *Guardian*, "Pelosi can't duck the next Bush war," (8/20/08). In the editorial Rep. Nancy Pelosi sides with Republican and "bipartisan" House leaders to state that "in the strongest possible terms" that "the US is committed to Georgia's absolute sovereignty [in that region of the world]."

Now, I always thought Pelosi had the common sensibility of a good San Fransisco liberal, but to side with Republican Reps. Roy Blunt and John Boehner is an alarming sign of poor judgment in character. And for her to imagine that the Soviet state of Georgia could any more be "sovereign" in that Russian region of the world is like imagining that that the US state of Georgia (or Oregon or Massachusets, etc.) could be "sovereign" in economic power over the United States simply because it had an oil port and was being extorted by a big foreign bully unafraid to pull the trigger. This battle is not about democracy and independence but about oil money and someone trying to steal another region's resources.

I still love Nancy, though.

Tharon Chandler
Missouri

SELECTED COMMENTS FROM THE SFBG.COM BLOGS:

ON THE CITY REDACTING DATA FROM PUBLIC FILES

Kimo Crossman:
Ethics and John St. Croix have gotten the SF Redaction Cancer — the exemption allowing redaction before online posting is limited to currently elected and appointed officials only.

We are talking about information commonly available in commercial mailing lists and the phone book/online search.

Imagine if the Elections Department refused to post contact information of nonincumbents running for office — people who choose to be public? Or you were prohibited from accessing home sales records from the Assessor-Recorder

CONTINUES ON PAGE 7 »

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JROTC

CONT››

best leadership and community building the San Francisco public schools can offer is through a program that instills the values of the Army, there's something seriously wrong.

So the school board did the right thing in phasing out the program.

But right now, the only thing the district is offering as a replacement is an ethnic studies program — a wonderful and deserving part of the curriculum, but not one that carries the same qualities that made JROTC popular. The substitute for JROTC ought to have some physical elements, ought to involve special training — and be set up to lead toward public service careers that don't involve enlisting in the armed services.

The idea that's been floated out by numerous School Board candidates involves some sort of emergency-response training for students. The idea would be to teach kids how to handle the aftermath of a disaster, like a major earthquake: participants would learn CPR, first aid, emergency communications, search-and-rescue and other skills that not only will be useful, but critical when the inevitable quake hits. The Fire Department already runs a very successful citizen-based Neighborhood Emergency Response Team (NERT), so the infrastructure is in place. The Police Department has a cadet program for high school graduates, and it could easily be adapted to train younger kids for emergency response duties.

The program would get students outside, involve physical exercise, and, yes, uniforms and badges (which the JROTC participants love). It could be a successful recruitment tool for careers in the Fire Department and Police Department (and since many of the JROTC kids come from communities of color, the result might be more diversity in those two agencies). We'd much rather see local kids encouraged to become cops than directed into the military.

There's $1 million on the table. Mayor Gavin Newsom, to his shame, supports JROTC — but if the school board stands firm and the leading candidates make it clear that they will not go back on this decision, then there's no reason the mayor, the police and fire commissions, NERT, and the school board can't move forward — today — with a credible alternative that will take the political wind out of the issue. JROTC is, and ought to be, dead in San Francisco. It's time to move on. **SFBG**

EDITOR'S NOTES

CONT››

a year, which, frankly, would make absolutely no visible difference to their lives or lifestyles.

Obama would raise that group's taxes by about $800,000 annually — which would also make absolutely no visible difference to their lives or lifestyles. As the *Times* notes, "The bulk of Obama's tax increases on the wealthy — about $500,000 of that $800,000 — would simply take away Bush's tax cuts. The remaining $300,000 wouldn't nearly reverse their pretax income gains in recent years."

So when it comes to putting more money in your pockets — as the free-marketeers like to say, giving the middle class more cash to spend as it wants, thus stimulating the economy — the Democrat is far, far ahead. And all he's going to do is put the very rich back where they were a few years ago, which was, well, very rich.

This message isn't getting out.

Part of the problem is that tax policy is complicated (Jesus, just look at all those numbers in the past few paragraphs); analyzing the competing tax plans can make my head hurt, and I love this stuff. Part of the problem is that the Obama campaign is leery of sounding too populist a note; class warfare makes people like me happy, but it doesn't tend to win national elections. (Part of the problem is that a large percentage of middle-class Americans seriously believe they'll be stinking rich someday, which is why lotteries make money.)

But the economy is gong to be the issue that decides this election, and the Democrats have to sell two messages. One, we're better than the Republicans at managing economic policy (not hard, when you look at how the last GOP chief has handled things). And two, we know you're hurting (Bill Clinton became president by feeling people's pain) — and we're going to make it better.

Do the math: under Obama, around 90 percent of the country would get an immediate raise. That might be worth mentioning in his acceptance speech. SFBG

EXCELSIOR

CONT››

agencies so we can all work together toward an Excelsior that is a safe place for youth and families to live and thrive. SFBG

Joseph Smooke
Joseph Smooke is executive director of the Bernal Heights Neighborhood Center.

LETTERS

CONT››

— because it has a street address. Or the large majority of court records online.

How would one easily confirm the number of homes John McCain has?

ON THE CLOSURE OF MARIAN RESIDENCE

Terrrie Frye:
I am sure that when the city takes over what was the Marian Residence, it will not be as well run or treat the folks with as much dignity as I have heard about the Marian Residence. I am saddened by the loss. The city should keep it as a women's shelter, just as it is, and put the respite beds at another location only for respite beds.

ON THE DEMOGRAPHICS OF THE BOARD OF SUPERVISORS

Chris Daly:
While there are currently four straight white men on the Board of Supervisors, it's likely there will be only two next year. This is due to progressives' strong candidates of color in this cycle. If progressives hold my seat in 2010, the Board could be down to one straight white man.

While there are only three female supervisors and few strong candidates in this cycle, the future of women at the Board is very bright. Debra Walker, Jane Kim, Christina Olague, Marie Harrison, Kim-Shree Maufas, Jaynry Mak, London Breed, April Veneracion, and Rachel Redondiez could each hold a seat in the next decade.

FOR THE RECORD

Due to a copy error, "The Circle Game: Parsing the return of the singer-songwriter" (8/20/08) inaccurately stated that Ruthann Friedmann is deceased; the singer-songwriter is very much alive.

The 8/20 Local Artist misidentified the school where Keith Rale received his BFA and MFA. Hale grduated from (and sometimes teaches at) San Francisco Art Institute.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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SFBG: What's the craziest, dirtiest thing you've ever done?
Boyer: ...Sexually, I got a foot shoved up my ass once. Totally my choice, by the way.
– from "Stretch your hole and your mind will follow: Meet Stephen Boyer" by Justin Juul, posted in the Guardian's SF blog
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THE SAN FRANCISCO BAY GUARDIAN

An independent, locally owned and edited newspaper

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Wilbur Storey, statement of the aims of the *Chicago Times*, 1861

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Live from the San Francisco Ferry Building's Port Commission Hearing Room
Tamim Ansary, author of WEST OF KABUL, EAST OF NEW YORK Hao Jian Tian, author of ALONG THE ROARING RIVER: MY WILD RIDE FROM MAO TO THE MET, with author Amy Tan
Music from: The Bonesetter's Daughter Opera San Francisco Giants' Tim Flannery Mike Greensill

September 13, 10AM - Noon:
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Noise Outside Lands pics, Transfer controversy, John Murray of Evangeline Records
Pixel Vision More fall arts previews, PBR vs. Tecate, trivia nights galore
***Guardian*'s SF** Arab cultural festival pics, top 10 draft pick fizzlers

PG&E's blank check

Who is the utility buying off? Start with Newsom, Feinstein, and Willie Brown

By Amanda Witherell
› amanda@sfbg.com

It's Saturday morning, Aug. 23, and at the plumber's union hall on Market Street, Pacific Gas and Electric Co. employees are leading a rally in opposition to San Francisco's Clean Energy Act. A table at the back of the room sags with urns of coffee and uneaten pastries. To the side are towers of glossy black "Stop the Blank Check" window signs. E-mails sent by event organizers said Sen. Dianne Feinstein and Mayor Gavin Newsom were expected to attend, but so far, there's no sign of either.

"On behalf of the men and women at PG&E, thanks for giving up your Saturday," PG&E vice president John Simon tells participants, who will be spending the afternoon walking San Francisco's streets passing out No on Proposition H propaganda.

But the audience isn't listening.

Most of the people packed into the room are Asian kids, giggling and chatting and ignoring the English-only presentation. One group of boys playfully pushes each other, accidentally bumping into some stage lighting and earning a reprimand from a rally organizer. The kids ignore him. I ask some of the young people if they're with a school or club, or if they're part of JROTC, which has an informational booth in the vestibule. They look at me blankly and turn away, muttering in Cantonese. I question a few others and get similar responses.

Outside, I find a young man who speaks English. He tells me the kids aren't really here for the rally. "It's just a job," he says. They're getting $15 an hour to hang flyers on doorknobs — flyers that read "hand-delivered by a Stop the Blank Check Supporter."

The Committee to Stop the Blank Check is the official campaign committee fighting the Clean Energy Act, which will appear as Prop. H on the November ballot. The group, however, is funded by a blank check from PG&E.

"They've pledged enough to educate every voter in San Francisco," the committee's campaign manager, Eric Jaye, told the *Guardian* at the Saturday rally.

It's no surprise that the campaign workers are paid for by PG&E — in fact, just about everyone who has come out against Prop. H seems to be getting money from the utility.

The Clean Energy Act sets ambitious goals for moving the city into renewable energy — goals that go far beyond current state mandates. It also calls for a study into San Francisco's energy options and authorizes the city to issue revenue bonds to buy or build energy facilities.

An investigation into the elected officials, committees, and groups that oppose Prop. H shows cash from PG&E in nearly every coffer.

The official ballot argument against the Clean Energy Act is signed by Feinstein, Newsom, and three supervisors initially appointed to the board by the mayor: Michela Alioto-Pier, Carmen Chu, and Sean Elsbernd.

Feinstein's loaded with PG&E money. Since 2004, Feinstein has received $15,000 in direct contributions from PG&E, according to OpenSecrets.org. More significant, perhaps, is that Feinstein's husband, Richard Blum, serves as chairman of the board of CBRE, a real estate firm that did $4.8 million in business with PG&E in 2007, according to an annual report the utility files with the state of California.

Campaign finance disclosure statements from Feinstein state that her husband receives fees and income from CBRE, and has $250,000 and $500,000 in investment holdings.

Feinstein's spokesperson, Scott Gerber, said there was no conflict of interest. But Citizens for Responsibility in Ethics spokesperson Naomi Seligman added, "The ethics rules are so incredibly narrow that unless Senator Feinstein was pushing or voting for something that would impact only Mr. Blum, it doesn't count as a conflict."

Still: Feinstein's getting cash directly from PG&E, and then doing the company's political bidding.

NEWSOM'S PG&E PARTY

Newsom, who has won campaigns with PG&E's financial support in the past, is hosting a party called "Unconventional '08" in Denver this week. Guess who's one of the three listed sponsors? PG&E. (The other two are AT&T and the carpenter's union.) And, of course, the person running Newsom's campaign for governor is PG&E's main man, Eric Jaye.

Sups. Alioto-Pier and Elsbernd? Both had PG&E money shunted through independent expenditure committees. Sup. Chu is currently running to keep her seat in District 4.

Former Mayor Willie Brown tops the list of endorsers on Committee to Stop the Blank Check's Web site. PG&E paid Brown $200,000 in consulting fees during 2007.

Neither Brown nor PG&E returned calls for comment and clarification on what exactly Brown's consulting involves, or how much he's getting this year.

Of the 30 paid ballot arguments that will be listed in November's Voter Information Pamphlet, PG&E bought 22 of them — many for well-funded organizations like the Bay Area Council, Golden Gate Restaurant Association, and the Republican Party that could presumably pay for their own $2-per-word screeds against the measure.

The arguments all make the same points and parrot the same PG&E lines.

Jaye said that ballot arguments were routinely paid for by other entities, and of the groups that have healthy bank accounts, he said,

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"We'd rather those groups invest their money in capacity building for November."

The San Francisco Chamber of Commerce, the Building Owners and Managers Association, and Plan C all paid for their own ballot arguments. In 2007 the Chamber received more than $350,000 from PG&E in the form of dues and grants. BOMA got a $26,500 grant from the utility company, which also hired the outfit for almost $100,000 worth of consulting work. Plan C's Political Action Committee regularly receives deposits from PG&E during election season.

Other entities that signed arguments paid for by PG&E include: the San Francisco police and firefighter unions, which are constantly asking the city for more money (and now oppose a potential revenue source); the Asian Pacific Democratic Club; the Small Business Network; the Rev. Amos Brown, and the Hispanic Chamber of Commerce.

Paying for their own No on H arguments: former San Francisco Public Defender and California Public Utilities Commission member Jeff Brown, the Coalition for San Francisco Neighborhoods, BART board member James Fang, and prominent small businessowner Harold Hoogasian.

PG&E spends millions each year on consultants — and at campaign time, that money turns into political support.

"PG&E's philanthropy has been paying off into manipulating a network of supporters who believe [Prop. H] is going to do something adverse to their interest when in reality it's not," said Sup. Ross Mirkarimi.

There's no paper trail for how much PG&E has spent to date on this campaign and the utility will be free to spend money without scrutiny until Oct. 6, when the first financial statements related to the November election are due at the Ethics Commission.

THE OTHER SIDE

But PG&E can't buy everyone — and the coalition supporting the Clean Energy Act is large, broad, and growing.

Prop. H has been endorsed by eight of the city's 11 supervisors, Assemblymembers Fiona Ma and Mark Leno, and environmentalist and author Bill McKibben. Groups with a variety of different interests, like the League of Conservation Voters, the SF Democratic Party, SEIU 1021, the Harvey Milk LGBT Democratic Club, and the Senior Action Network also have given it a green light.

"I think the coalition for it is a much broader coalition than has been for it in the past," said Susan Leal, former head of the San Francisco Public Utilities Commission, who supports Prop. H. "Because of that, PG&E has ramped up the campaign and put a lot more money into it than in the past."

Mirkarimi, who authored the measure, called the early phone banking, mailers, and door knocking a "signature blitzkrieg campaign," similar to what he witnessed as the manager of the 2001 public power measure that also raised PG&E's ire — and which lost by about 500 votes. "That's why PG&E is working so hard now. We were so close in 2001."

John Rizzo of the Bay Chapter of the Sierra Club said his group has already committed money and people to walk districts. But he noted that he has already seen Committee to Stop the Blank Check signs posted in windows on the west side of the city. "We expected it," he said of the resources PG&E has spent to date. "The only thing they have is money."

Rizzo said the Sierra Club has endorsed past public power measures and considers this an environmental issue. "We are finding it's a pretty broad coalition of folks who might not be together on an environmental issue. The San Francisco Women's Political Committee PAC just recommended endorsing it to their membership, and that's not normally an environmental group — though they are a good group."

Leal says the Clean Energy Act really transcends arguments against public power. "I'm mystified why people would not be on board for something that's cleaner and cheaper," said Leal. "I think I know why a number of others have gotten on board. They recognize that this is the path to clean energy for power."

Jaye wouldn't assign a specific dollar amount to how much the company is willing to spend to defeat the measure — but he made it clear that there are no limits: "It could take $1 million, it could take $5 million." In 2006, when public power was on the ballot in Yolo County, PG&E spent almost $10 million keeping the 77,000 customers they would have lost to the Sacramento Municipal Utility District. The measure lost by one percentage point.

Jaye, who also manages Newsom's gubernatorial campaign, is quick to point out that the committee has already received 12,000 signed cards of support. Still, he said, they weren't asking for money from these potential campaign donors "because we have significant and sufficient resources pledged from PG&E." SFBG

See this story at sfbg.com for a complete list of everyone who signed on to a PG&E–paid ballot argument and a full list of all of the individuals, companies, and nonprofits that get PG&E money every year.



GUARDIAN ILLUSTRATION BY DANNY HELLMAN



ALERTS

By Deborah Giattina
› alerts@sfbg.com

WEDNESDAY, AUG. 28

DNC Live
Have you heard about the alien who consults with *Weekly World News* on presidential election outcomes? Apparently the ET has been picking winners since 1982 and this year's choice is Sen. Barack Obama. Nevertheless, the Democratic Party is moving forward as planned with that national convention thing. Watch the spectacle live on a big screen with others. Joe Biden and Bill Clinton are among the headliners speaking.
7 p.m., free
Humanist Hall
390 27th St., Oakl.
www.humanisthall.org

THURSDAY, AUG. 28

No food nation
While affluent epicureans pay upwards of sixty bucks to nibble on locally produced dishes and cocktails during the five-day Slow Food Nation 2008 festival, photojournalist Peter Menzel and TV producer Faith D'Aluisio display photographs of the eating habits of people around the world in an exhibition titled, "Hungry Planet: What the World Eats."
5:30 p.m., $15 ($7 for members)
World Affairs Council
312 Sutter, second floor, SF
(415) 293-4600, www.itsyourworld.org

Prison abolitionists
Learn the ABC's of the modern prison system at the next meeting of the Alexander Berkman Social Club. Anarchist Black Cross member Barry Pateman speaks about his early days with the organization. Isaac Ontiveros of Critical Resistance talks about the movement to abolish prisons and the ABSC makes things fun by holding raffles.
7 p.m., $5 ($4 with membership card)
Alexander Berman Social Club
522 Valencia, SF
alexanderberkmansocialclub.blogspot

Viva socialist feminism
On the 88th anniversary of women winning the right to vote, Radical Women are meeting to talk about "The Persistent Power of Socialist Feminism," a conference aimed at organizing a grassroots political feminist movement in October. Come to discuss what needs to be done and celebrate Women's Rights Day.
7 p.m. (6 p.m., dinner), $7 donations requested
New Valencia Hall
625 Larkin, suite 202, SF
(415) 864-1278, www.radicalwomen.org

FRIDAY, AUG. 29

Protest moth spraying
You'd think the Slow Food Nation organizers would have been leery of booking A.G. Kawamura, secretary of the California Department of Food and Agriculture, to speak on food policy and planning. He's the guy who okayed the unnecessary moth spraying in Monterey and Santa Cruz counties last year, allegedly injuring people's health and killing hundreds of birds. Come to a protest of Kawamura's decision outside the event and demand a ban on pesticide spraying.
10 a.m., free
Herbst Theater
401 Van Ness, SF
www.dontspraycalifornia.org

SATURDAY, AUG. 30

The Planetwalker
After witnessing the environmental devastation of the 1971 oil spill in San Francisco Bay, John Francis stopped talking and started walking the planet. He remained silent for 17 years and didn't get in a motorized vehicle for 22 years. During that time, Francis earned a PhD in land management while walking across the country. He later served as the United Nations Environment Goodwill Ambassador and has walked the entire length of South America. Given those credentials, what he has to say about sustainability at this lecture might be of some use to us all.
Noon, free
San Francisco Public Library (Main Branch)
Koret Auditorium
100 Larkin, SF
www.sfpl.org

Foster a filmmaker
Help Shani Heckman, a former foster kid, raise money for her documentary, *America's Most Unwanted*, in which she intends to shed light on what it's like to grow up in the foster care system. Musicians Joshua Klipp and Nomy Lamm perform, as does the burlesque troupe Twilight Vixen Revue.
3–8 p.m., $10 suggested donation
El Rio
3158 Mission, SF
(415) 206-9392, www.elriosf.com

SUNDAY, AUG 31

Car-free streets
Imagine a city without cars. By blocking off a huge stretch of road from Bayview to Chinatown along the Embarcadero, SF's new Sunday Streets program will be the closest we'll get to that — so far. Instead of cars whizzing down the roads, walkers, dancer, joggers, cyclists, and skaters will rule. The city plans to block off the same streets Sept. 14.
9 a.m.–1 p.m., free
www.sundaystreetssf.com



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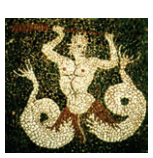
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‘He’s not going anywhere’

Newly available documents expose what happened to a man shot 16 times by SFPD officers two years ago

By G.W. Schulz
› gwschulz@sfbg.com

Minutes before two San Francisco police officers shot to death 25-year-old Asa Sullivan, their colleagues urged them to back off and call a hostage negotiator, newly released documents show.

Twice, cops on the scene suggested that officers Michelle Alvis and John Keesor back away from the Parkmerced attic where Sullivan was pinned down.

Recently released court records shed considerable new light on the June 6, 2006, shooting that ended with the unarmed Sullivan dead, his body raked by 16 bullets.

The records offer a narrative account of the early moments of an episode that’s taken a bizarre series of twists since Alvis and Keesor, saying they feared for their lives, killed the troubled young man who’d been working at Goodwill and had a young son.

The police communications log portrays a tense situation:

“Stand by, he’s gonna be a 148, stand by,” San Francisco police officer Paulo Morgado says into his radio. Section 148 of the state Penal Code is radio vernacular for resisting arrest.

Moments pass before an unidentified officer makes an appeal over the air for a retreat. “Hey, why don’t we just pull back really quick, set up a perimeter, and just try to get him later?”

Instead, Alvis announces that she has Sullivan at gunpoint. “He’s not going anywhere,” she says. He won’t show his hands or allow himself to be taken into custody, Alvis and Morgado say into their radios.

Minutes tick by. Sullivan is warned that a dog from the K-9 unit will bite him. Officer Erik Leung, on the floor below the attic, makes a second attempt at reason. “Why don’t we slow it down, see if we can get a hostage negotiator or something, because this guy’s not listening to us.”

Then, “He has something under the insulation,” a dispatcher types just as the K-9 unit arrives.

“Shots fired, shots fired!” yells Sgt. Tracy McCray. Alvis and Keesor empty their magazines, plugging as many as 26 rounds into the attic, with 16 hitting the target.

Sullivan had no gun, it turned out. An eyeglasses case was later found near his hip, but Alvis admits she didn’t wait to see what was in his right hand after Sullivan made a “sudden movement.”

EXHIBIT C
DECLARATION OF DANESHIA ADAMSON IN SUPPORT OF DEFENDANTS CITY AND COUNTY OF SAN FRANCISCO, ET AL., MOTION FOR SUMMARY JUDGMENT

TRANSCRIPT OF AUDIO DISPATCH RECORDING OF CAD #3604

MORGADO.	We have no shot less lethal up in the attic. If you guys have one through a hole from the sheetrock, feel free to take it. Just let us know when you’re taking it.
3I61.	Yeah, we can’t identify a target through a dark hole. So, why don’t we slow it down, see if we can get a hostage negotiator or something, because this guy’s not listening to us.

Back off: the police transcripts show an unidentified cop suggesting that officers wait for a hostage negotiator.

‘PRETTY STRONG EVIDENCE’

Reams of court records detailing the shooting became available earlier this month as evidence in a lawsuit filed by Sullivan’s family.

Early motions in the family’s federal suit, which names the city and county of San Francisco, Police Chief Heather Fong, and officers present when the shooting took place, were filed under seal. But some evidence previously marked confidential has emerged among publicly accessible court documents as the parties move toward an October trial date.

The records include transcripts of audio dispatch recordings, sworn depositions and declarations from the officers, reports from law enforcement policy experts, and photographs of the attic where the shooting occurred.

“The evidence is pretty strong [that] Asa did not point anything at the officers, that the officers had no reason to believe Asa was armed,” the family’s Oakland lawyer, Ben Nisenbaum, told the *Guardian*.

A former deputy chief of the Los Angeles Police Department hired as a consultant by the family’s lawyers argues in a report filed with the court that the officers exacerbated the situation by using repeated sharp commands and didn’t rely on proper diffusing tactics with a subject they knew was distressed and had a diminished capacity. The attic placed them at a tactical disadvantage, and there’s no logical reason why the officers didn’t pull away from it, notes the report by consultant Lou Reiter.

“Their presence in the manner they chose to deploy it simply invaded the zone of safety for Sullivan,” Reiter’s report states. “This is known to further agitate the subject in these types of police encounters. No one coordinated the efforts to enable the dispatch of negotiators, which would have been consistent with San Francisco Police Department General Order 8.02 Hostage and Barricaded Suspect Incidents.”

Officers in the attic that night say Sullivan refused recurring instructions to show his hands and acted aggressively. They testified that he threatened violent resistance, telling them, “I’m not going back to jail,” “Shoot me, I’m not coming out of here,” and “Are you ready to earn your medal?” They say leaving the attic and taking their attention off Sullivan would have made them vulnerable.

The officers were also unaware at the time that Sullivan had a no-bail arrest warrant. There’s still a dispute today over what grounds the officers had at the time to effect an arrest of Sullivan, or why they believed there was sufficient cause to enter the apartment.

Alvis, a six-year veteran of the force, did not return a message left at her home. A police spokesperson, Sgt. Wilfred Williams, confirmed for the *Guardian* that officers Keesor and Alvis are still employed by the department but he couldn’t provide any additional details, calling them personnel-related. He also couldn’t comment on pending litigation.

Several local agencies conduct parallel investigations when a subject is killed by police officers, including the department’s homicide and internal affairs units, the District Attorney’s Office, and if prompted, the Office of Citizen Complaints, an independent body that responds to allegations made by civilians of excessive force and other police misconduct.

Those findings in the Sullivan killing had not been available previously under the California Public Records Act and local sunshine laws due in part to a state Supreme Court ruling issued in late 2006 that blocks an array of law enforcement records from disclosure, including those stemming from disciplinary investigations.

A “DRUG HOUSE?”

Officer Morgado arrived at the townhouse address of 2 Garces Drive at Parkmerced, near San Francisco State University, around 8:40 p.m. June 6 after a neighbor called to report that the front door was swinging open and that it was a possible “drug house.”

The unit hadn’t exactly hosted any church youth groups in recent months. Two men on the lease had supposedly given notice to move out the prior winter but hadn’t left, and management was charging them month-to-month.

Kathleen Espinoza, Asa’s mother, told the *Guardian* her son was struggling to find a place to stay and went to 2 Garces after she moved to Los Angeles in search of a lower cost of living.

Friends and acquaintances drifted in and out of the townhouse; some frequently smoked pot and meth, according to the deposition of one man who stayed there. The neighbors complained to police. One tenant testified that just before the shooting, he fought with another Parkmerced resident who occasionally came around the townhouse. The man allegedly hurled a bicycle at him, slicing open his elbow. A white shirt was used to soak up the gushing blood and police who saw it hanging near the front door relied on the stained garment to justify entering the apartment to check on the welfare of the people inside.

As back-up units arrived, Sullivan’s friend, Jason Martin, was discovered in a locked second-floor bedroom and placed in handcuffs. Keesor heard shuffling coming from above them and says he saw debris flaking from a ceiling entrance to the attic.

Three officers climbed into the cramped, pitch-black space before drawing their guns on Sullivan. Only their flashlights enabled them to see the darkly clothed man who appeared to be hiding amid the blown-in insulation and between a pair of two-by-fours.

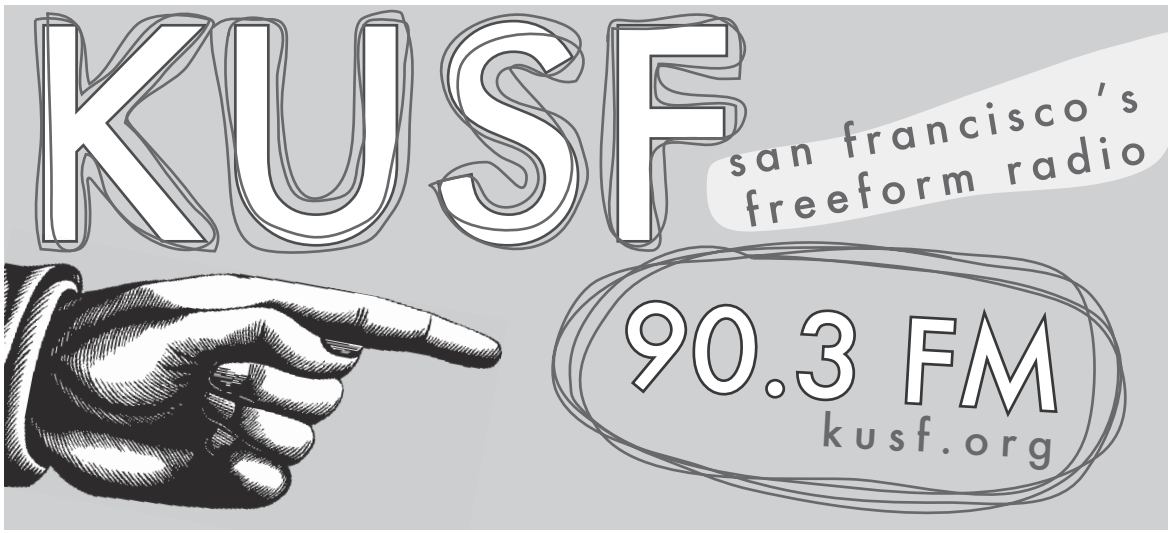
“Let’s give the dog a nice bite on this guy,” one officer said over the radio after a K-9 unit was called. The group considered using a gun that shoots beanbags but decided against it, believing that the space was too small and that the weapon could kill Sullivan by accident.

Officer Keesor took the lead in talking to Sullivan. “I asked him what was going on. I asked him who he was. Questions along that line,” Keesor recalled in a deposition.

HISTORY OF DEPRESSION

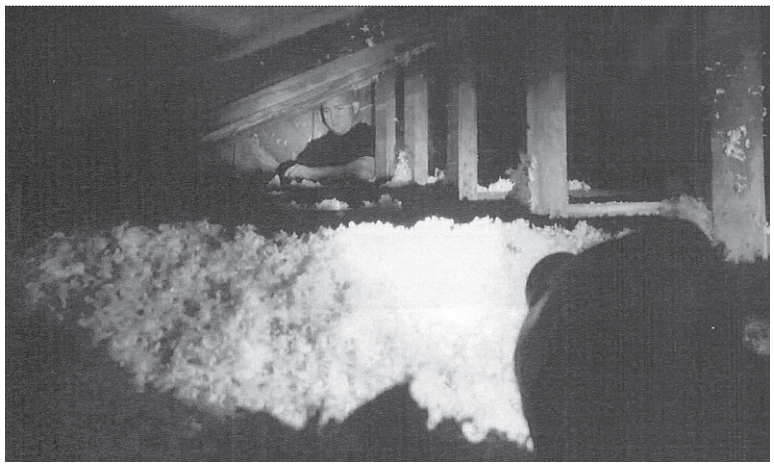
Sullivan was responsive to most of the questions. He was sweating profusely, and the cops said they

CONTINUES ON PAGE 16 ››









Nowhere to go: a photo staged as part of the lawsuit shows where Asa Sullivan was hiding.

Shooting CONT››

believed he was high on cocaine or meth. A medical expert later hired by his family's lawyers testified that the amount of both substances found in his body through an autopsy were at very low levels and likely didn't contribute to his behavior that night.

Sullivan did have a history of depression, and the consultant, Douglas Tucker, a psychiatry professor at UC San Francisco, described him as "an unhappy and volatile individual who acts impulsively." A man who stayed at the townhouse, David Russell, testified that Sullivan was quiet and well-mannered and excelled at chess.

What happened in the next few minutes is where the testimony conflicts.

Just as an officer announced over the radio that the K-9 unit had arrived, Alvis says Sullivan's right arm moved suddenly. But the officer said she did not see his hands or arms outstretched or pointed at anyone. Morgado says he witnessed Sullivan's right shoulder move, but never saw his hand come out of the insulation. Keesor, however, stated that Sullivan "punched his arms straight out and pointed an object, [a] long, black slender object, which at that moment I believed to be a gun, towards the direction of officer Alvis." The officers say their view of Sullivan was partially obscured by wide ducts passing through the attic.

Reached at his Bay Area home, Keesor declined to comment. "I can't speak about this case, you know that," he said. A call to Matt Dorsey, spokesperson for the City Attorney's Office, which is representing the officers, was not returned.

Nisenbaum says Keesor "is the only officer there who claims that Asa had anything in his hand," meaning a weapon.

LOOKING FOR EXCUSES

Alexander Jason, a private crime scene analyst and former San Francisco patrol officer hired by attorneys for the city, contends the eyeglasses case may have been snapped shut, producing a sound interpreted as a gunshot. He also concluded that blood spatter on Asa's right arm was consistent with his having stretched out his arm "as if aiming a gun."

But there was no gun, so it's possible that one officer simply spooked another. "I heard gunfire and believed he was shooting at officer Alvis and I fired my weapon," Keesor testified. Bullets apparently pounded through the floor of the attic and narrowly missed an officer standing in the bathroom below Sullivan.

"At the end of the day, they're looking for excuses," Nisenbaum said. "That's all it is."

US District Judge Jeffrey White ruled Aug. 5 that there were enough unanswered questions for the case to be heard by a jury after both parties filed motions for summary judgment. The city has since taken that decision to the Ninth Circuit Court of Appeals, meaning it may be well past October before a trial begins.

Asa's mother, Kathleen Espinoza, says she has nothing against the police and that one of her close relatives works in law enforcement. "I've never been through something like this," Espinoza said. "I've never had anybody in my family die in such a horrible way. It's been really hard. I've been on jury duty once in my life, when I was in college."

The funeral director told Espinoza he'd never seen a body in worse shape than Sullivan's and that the reconstruction for an open-casket ceremony was tedious. Espinoza placed sunglasses on his face because his eyes were gone. She says Sullivan never wanted to die.

"I want Asa to be vindicated.... He never meant them any harm," she said. **SFBG**

Reclaiming San Francisco — from cars

By Janna Brancolini
› news@sfbg.com

GREEN CITY On Sunday, Aug. 31, the Mayor's Office and several community groups join forces to bring San Francisco into an international movement to increase physical activity, break down invisible borders, and make scenic space available to all during the city's first ciclovia.

More than 4.5 miles of streets will be closed to cars that day from 9 a.m. to 1 p.m. for Sunday Streets, the first of two ciclovias scheduled this summer. The idea of the ciclovia — which is Spanish for "cycle way" or "bike path" — was conceived in Bogotá, Colombia, during the mid-1990s and has since spread throughout the world.

The concept is to take existing roads — the province of cars — and turn them into temporary paths for walking, jogging, cycling, and other physical activity.

"I think it really helps us re-imagine our city streets as places of safe, non-auto physical activity," said Wade Crowfoot, Mayor Gavin Newsom's director of global climate change. "From an environmental perspective, it's time we re-imagine our space and our streets, and to make streets accessible to everyone."

The route extends from Bayview Opera House, up Illinois Street to the Embarcadero, along the waterfront, and across Washington Street into Chinatown. Five activity pods will feature dance classes, yoga, hopscotch, jump rope, and more, and participants are encouraged to explore as much of the route as they can. The Giants' stadium will be open to pedestrians and bikers who want to run the bases, and event facilitators say they hope this 4.5-mile stretch will grow into something bigger.

"We hope this is just the beginning, and that it succeeds all over the city," said Andy Thornley, program director of the San Francisco Bicycle Coalition.

The man largely credited with starting the ciclovia is Gil Penalosa, who implemented the idea as Bogotá's commissioner of parks and recreation in 1995. Penalosa now runs a nonprofit called Walk and Bike for Life that promotes the ciclovia and other forms of active living.

San Francisco's event is modest: Bogotá closes off more than 80 miles of looping streets every Sunday and on holidays. More than 1.5 million people turn out each week, according to the Walk and Bike for Life Web site. Ottawa closes more than 30 miles of space on Sundays from May to September, and events have taken place all over Europe in addition to the American continents.

The ciclovia is also part of the car-free movement, an international effort to promote alternatives to car dependence and automobile-based planning.

> "The Embarcadero — that big, dangerous roadway — cuts the city off from the waterfront."
> Tom Radulovich

Besides saving energy and promoting fitness, event planners at ciclovias in Bogotá noticed the events were causing a cultural shift. The *Christian Science Monitor* reported in an Aug. 18 article that residents from different neighborhoods began interacting as never before. Indian residents of poorer neighborhoods used to halt at the imaginary dividing lines of the more affluent European neighborhoods, and vice versa, but now people mingle freely.

San Francisco organizers hope to use Sunday Streets to create a similar effect here.

"We deliberately chose the route that connects the Bayview to Chinatown, two communities that are historically disconnected," said Susan King, the event's organizer. "We want people to go to Hunters Point and Chinatown and see what's out there, with the hope that people will see things they want to come back to."

King also noted that these two neighborhoods lack adequate open space. "We want people in those communities to experience what people who live adjacent to Golden Gate Park and the Presidio get to experience on a regular basis — an opportunity to exercise and not worry about getting hit by cars," King said.

Another international trend that Sunday Streets continues is the reclaiming of waterfront space. Tom Radulovich, executive director of Livable City, said he recently visited Vancouver and experienced its 28 miles of bicycle and pedestrian paths along the water. Paris also has a ciclovia every summer that closes a major expressway and creates a beachfront and promenade along the Seine.

"[The Embarcadero] — that big, dangerous roadway — cuts the city off from the waterfront," Radulovich said. "We want to think about the possibility of reclaiming the water space more successfully for San Franciscans."

One of the few voices of opposition to Sunday Streets came from a group of Pier 39 merchants who worried about the economic impact.

The Board of Supervisors voted Aug. 5 not to delay the event until an economic impact report had been released, but Crowfoot said traffic impact analyses will be done this weekend so that there will be better understanding of the impact of any future events. But many ciclovias have actually increased business because people are more prone to stop and look in stores when they walk by instead of just driving past them. **SFBG**





Carfree SF: Above, the cyclovia map. Below, Gil Penalosa, creator of the first cyclovia, at a carfree conference in Portland, Ore.

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**



AUG. 27–SEPT. 2, 2008

EMANUEL

By Johnny Ray Huston
› johnny@sfbg.com

There's a big circular wooden table in the front room of my apartment. We place the clutter of life on it: books, photos, letters, coins, postcards, cigarette boxes, collage clippings. I like to imagine that table is a Manny Farber painting, which means I have to look directly down on it — from a human-scale god's eye view. I've been thinking about Farber a lot this week, ever since finding out he died at 91. He might have been (sometimes working with his wife, the painter Patricia Patterson) the best critic to regularly take on the subject of movies. Many writers and movie maniacs I know were deeply influenced by his singular phrasing and unpredictable vantage points. I'll keep thinking of that wooden table, and of Farber's passion for termite art. He was the truest kind of critic — an artist.

WEDNESDAY
AUG. 27

MUSIC

!!!
At first all !!! wanted to do was make you dance. Their 2001 self-titled debut (Gold Standard) was almost entirely devoted to getting asses moving like Jell-O in an earthquake. But just as how some nights at the club pass an imperceptible point and the party starts getting sinister, the band's music became darker, more electronic and, well, weirder. In their heart of hearts, !!!'s ultimate goal may still be to bring the party (which local party-bringing experts Sugar and Gold will surely help with), however, it's now tempered by a sense of menace and excitement only present in those infamous epic parties, the ones you'll never tell your kids about. **(Aaron Sankin)**

With Sugar and Gold and DJ Jay Sonic
8 p.m., $20
Independent
628 Divisadero, SF
(415) 771-1421
www.independentsf.com

THURSDAY
AUG. 28

MUSIC

Lee "Scratch" Perry
One wonders how Lee "Scratch" Perry, Jamaican dub and reggae pioneer, and Andrew W.K., Michigan-bred hard rocker best known for the 2001 anthem "Party Hard," ever happened to be in the same room, let alone make an album together. Luckily, the Internet answers most questions: a quick YouTube search shows that the odd couple met when Andrew interviewed Scratch before his 2007 SXSW performance. But how did an interview escalate into a studio collaboration? Perhaps the album's title, *Repentance* (Narnack) sheds some light. In the aforementioned YouTube clip, Perry gets Andrew to concede that Jesus was black and to promise to "love Jesus forever." After a lifetime of partying hard, maybe this was Andrew's penance. **(Laura Mojonnier)**

Also Fri/29
With Heavyweight Dub Champion
9 p.m., $25
Independent
628 Divisadero, SF
(415) 771-1422
www.independentsf.com

VISUAL ART

"When Holy Were the Haunted Forest Boughs"
"Wanderlust" is one of the hottest compound words. Turned on by maps, scouring road-trip journals like old Playboys, and god, Greyhound schedules — do they make you horny, baby? Or how 'bout the Wander-Lusty Ladies, a traveling unionized strip-tease troupe? But flip that urge to take off on its dark side and you have the not-so-sexy, rather eerie "psychic homelessness," a theme that artist, author, and Evangeline Records' musician Christine Shields explores in her paintings of hollow-eyed orphans, winged girls, and disembodied heads. And like the soul's mythological odyssey into the underworld and return to the light, Shields is the first artist to extend her installation into the depths of the gallery's "Triple Basement." Wander down. **(Kat Renz)**

Through Sept. 28
Reception 7–10 p.m., free
Triple Base Gallery
3041 24th St., SF
(415) 643-3943
www.basebasebase.com

FRIDAY
AUG. 29

MUSIC

Intronaut
On the soon-to-be-released album *Prehistoricisms* (Century Media), Intronaut deploys the full range of metal creativity, challenging the listener with unexpected changes and bizarre inclusions. Veering suddenly between chunky Meshuggah syncopation and ominous jazz-rock breaks, the LA band makes plain why it has been a favorite of the heavy music press, displaying a versatility that enables rampant free-association without sacrificing a consistent "Intronaut sound." Particularly impressive are the heavy but musical lines of bassist Joe Lester, rising high in the mix to bridge otherwise disparate sections. For the best in underground, thinking-person's metal, this show — part of the Brodeo tour — is a must-see. **(Ben Richardson)**

With Mouth of the Architect, Behold ... the Arctopus, and Grayceon
9 p.m., $10
Parkside
1600 17th St., SF
(415) 393-0393
www.theeparkside.com

FILM

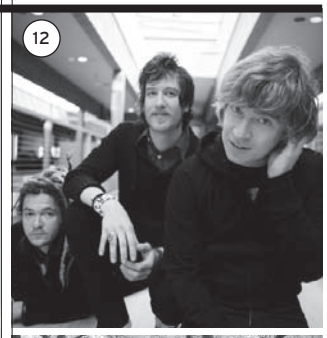
Zombies of Eureka
When PG&E's Humboldt Bay nuclear power plant was decommissioned in 1976, three 18-inch spent uranium fuel rods and some other radioactive junk went missing. After Bigfoot, Earth First!ers, and tweakers had their ways with the chromosome-crazifying glow sticks, local filmmaker Jon Olsen musta tucked them under the pillows of a bunch of NorCal indie rockers. How else to explain the ubiquity of the living dead in his aptly titled *Zombies of Eureka*, a low-fi anthology of 15 music videos from the likes of the Ian Fays and the Monster Women, loosely strung together with a zombie-centric narrative arc. It may just supercede "Thriller" as the ultimate undead musical. **(Renz)**

With Von Richter's A.D.D Generation













8 p.m., $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

SATURDAY
AUG. 30

MUSIC

Black Mayonnaise
Don't judge a band by its bad name. Yes, the handle Black Mayonnaise sounds suspiciously like the evil, high-cholesterol twin of Infected Mushroom, but the sludge-vine has it that the gloomy Akron, Ohio, project of Mike Duncan is far from slap-happy, trance-y good fun. Dark, dark is the worldview. Grinding and spaced are the noise ruminations. Trudging and glutinous are the tempos. The Mayo doesn't get much darker than on their new disc *Unseen Collaborator* (Resipiscent), the subject of much celebration tonight. How to keep on keepin' on when the perspective from the guts of the rusted-out old fridge is so bleak? Despite the relentless doom, BM wants to reassure listeners that it has never taken itself too seriously, despite the fact that, according to its MySpace page, it has to contend with disses from "more serious grim-faced metalhead/hipster-noise mama's-boy types living at home earning money off eBay/allowances and enough spare time to post 65,498 [this is oftentimes a low estimate] times a day on numerous message boards." **(Kimberly Chun)**

With Hans Grusel's Krankenkabinet, Occasional Detroit, and 0th
7 p.m., $7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

MUSIC

Slim Cessna's Auto Club
Is there a tradition more uniquely American than that of the holy roller revival meeting? In an age where losing your religion is as easy as misplacing your keys, it's a tradition in some danger of extinction—except when Slim Cessna's Auto Club hits town, that is. Not just a band, but a bona-fide frenzy of hand-wringing, foot-stomping, invocation-hollering pandemonium (plus banjos, upright bass, and a double-necked gee-tar), the Auto Club has been bringing the word of the sinners to ecstatic life for over a decade. With a new album, *Cipher* (Alternative Tentacles) in tow, this coterie of dark prophets is poised to convert even the most unrepentant cynic. **(Nicole Gluckstern)**

With Thee Oh Sees and Second Cousins
9 p.m., $14
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

SUNDAY
AUG. 31

EVENT/MUSIC

Big Top One Year Anniversary
Changes seem to be afoot again at the beloved alternaqueer-hipster divehole, the Transfer. Hot, wet parties like broken-stiletto Frisco Disco and nü-goth Lustre are fleeing, and some of our favorite management have seemingly disappeared into thin air. The vanishing! Now, on the eve of its first unholy anniversary, whimsical homo-disco-circus monthly Big Top has also sadly announced its departure — but it's going out with a three cock-ringed bang. Almost all the stars of Clubland's pomp and drag will be on hand to clown out this oft-packed party, featuring DJs Juanita More, Chelsea Starr, and promoter Joshua J.; a carny-hearty drag show with Rayza Burn, Candi Gurl, and the awesome Hoku Mama Swamp; and acrobatic go-go jailbait who redefine the word "freak," if not the word "legal." Could the whole circus-themed nightlife trend be coming to a close? Alas, what better way to camouflage our inflamed red noses? **(Marke B.)**

10 p.m., $5
The Transfer
198 Church, SF
(415) 861-7499
www.myspace.com/joshuajcook

MONDAY
SEPT. 1

MUSIC

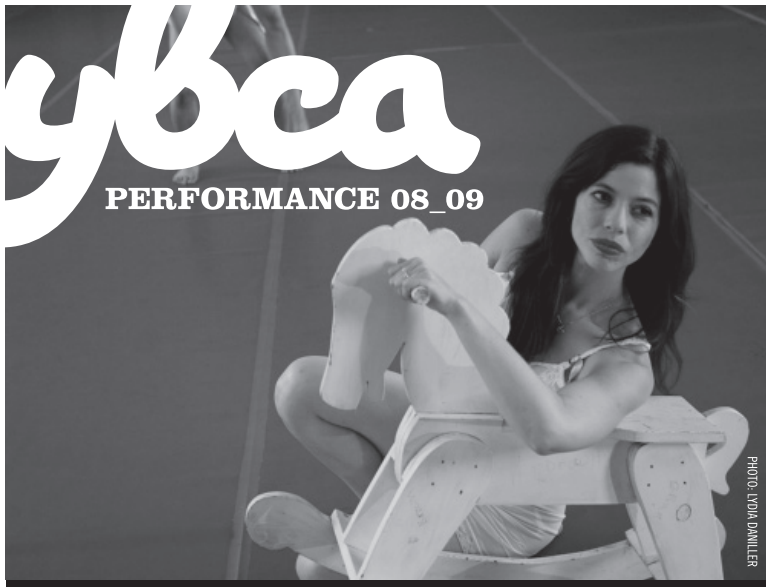
Fucked Up
For a genre that has forever burned the torch of nonconformity, not much has changed in punk rock in the past 30 or so years. Fucked Up's early 45s were some of the most brutal, barn-burning hardcore tracks of the day, but they didn't reinvent the wheel. As time went on, the songs got longer, the sound more baroque, and the lyrical content even more esoteric and oblique. Armed with arguably the best sense of humor in punk rock, Toronto's favorite dirty word never shied away from holding a mirror up to the face of hardcore. Their latest batch of recordings stays true to form: a constant need for self-reinvention in a style of music that has always been dogmatically overly concerned with identity and paradoxically incapable of change. I sense a very Dylan-esque arc to Fucked Up's career — and I think they're about to play "Maggie's Farm" at the Newport Folk Festival. **(Ezra Provost)**

With Crystal Antlers and Strange Boys
6 p.m., $10
Hemlock Tavern

CONTINUES ON PAGE 20 ››

Jesus was black.

(1) painting by Manny Farber; (2) Manny Farber; (3) painting by Manny Farber (see "Emanuel"); (4) Intronaut (see Fri/29); (5) poster for Big Top (see Sun/31); (6) Lee "Scratch" Perry (see Thurs/28); (7) Polvo (see Tues/2); (8) Black Mayonnaise (see Sat/30); (9) *Future Butterfly* by Christine Shields, from "When Holy Were the Haunted Forest Boughs" (see Thurs/28); (10) Fucked Up (see Mon/1); (11) still from *Zombies of Eureka* (see Fri/29); (12) Nada Surf (see Tues/2); (13) !!! (see Wed/27); (14) Oxford Collapse (see Tues/2)
FUCKED UP PHOTO BY DAVID WALDMAN; NADA SURF PHOTO BY ALICIA ROSE; OXFORD COLLAPSE PHOTO BY DAVID NEEDLEMAN



WORLD PREMIERE!
ERIKA SHUCH PERFORMANCE PROJECT
AFTER ALL, PART 1
Fri, Sep 12–Sat, Sep 13, 8 pm; Sun, Sep 14, 2 pm // Forum
$25 regular, $20 Mem/Snr/Stu/Tea
Bay Area choreographer Erika Chong Shuch returns to YBCA with a rapid-fire series of three-minute plays, songs, dances and "moments" featuring a host of Bay Area luminaries.



WORLD PREMIERE!
ROBERT MOSES' KIN
TOWARD SEPTEMBER
Thu, Sep 18–Sat, Sep 20, 8 pm // Novellus Theater at YBCA
$30 regular, $25 Mem/Snr/Stu/Tea
One of the Bay Area's most compelling choreographers returns to YBCA with a thrilling new work about the divine impulse of artistic creation.

BAN 5 Media Sponsor GUARDIAN TIX: 415.978.ARTS OR www.YBCA.org

PUBLIC PROGRAMS
WHAT'S THE BIG IDEA DAY // FREE
Sat, Sep 13, noon–5 pm
Join us for an open house of exciting events & exhibitions that highlight the themes of *Bay Area Now 5*. Enjoy music, performances, hands-on workshops, exhibition tours, film screenings and food & drinks!

WHAT'S THE BIG IDEA DAY SPONSOR KQED www.kqed.org
THIS PUBLIC PROGRAM IS SUPPORTED BY a generous grant from The Wallace Foundation.

YERBA BUENA CENTER FOR THE ARTS 701 MISSION ST @ 3RD, SAN FRANCISCO
art + you = life amplified.

Slim Cessna's Auto Club (see Sat/30)
PHOTO BY GARY ISAACS



PICKS CONT››

1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

TUESDAY
SEPT. 2

MUSIC

Nada Surf
Before MTV's *Total Request Live* was taken over by a blitzkrieg of nü metal bands, melancholic alt-rock outfits like Nada Surf seemed like a logical progression in the post-grunge world. Nada had a minor radio hit with 1996's "Popular," but they never saw the kind of mainstream success that lazy-comparison bands like Weezer did. They kept on chugging, however, and have maintained a core fanbase over the years. With the release of their fifth studio album, *Lucky* (Barsuk), earlier this year, the New York City trio shows they have only bettered with age. While the disc maintains the band's signature gloomy-boy aesthetic, tracks like "See These Bones" and "Weightless" sound more measured than emo. **(Mojonnier)**

Also Sept. 3
With Zach Rogue
8 p.m., $21
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

MUSIC

Polvo
Celebrate the new dark age! Polvo is reborn! Formed in indie incubator Chapel Hill, N.C., in 1990, the dissonant, woozy, yet often rocking guitar reveries of Ash Bowie and Dave Brylawski were as good for frenetic pogo-fests as they were for sad-eyed gazing out rain-dripped car windows after bad breakups. From their first long player, 1992's *Cor-Crane Secret* on Merge, to their last, 1997's Touch and Go–released *Shapes*, the band kept pushing their music to jagged new summits, leading to their ultimate disintegration in 1998. Clearly, they were another moderately successful but widely influential '90s band that should've been huge. Ten years later, after a spot on All Tomorrow's Parties, they've decided to give it another go. Whether their six string-centricism will sound dynamic or dated juxtaposed against the airy-fairy electrofarting and bleeping of opener Trans Am remains to be seen. As Bowie sings on "Vibracobra": "C'mon and put your cards in / Maybe on the second time you'll win." **(Duncan Scott Davidson)**

With Trans Am
8 p.m., $16
Bimbo's 365 Club
1025 Columbus, SF
(415) 474-0365
www.bimbos365club.com

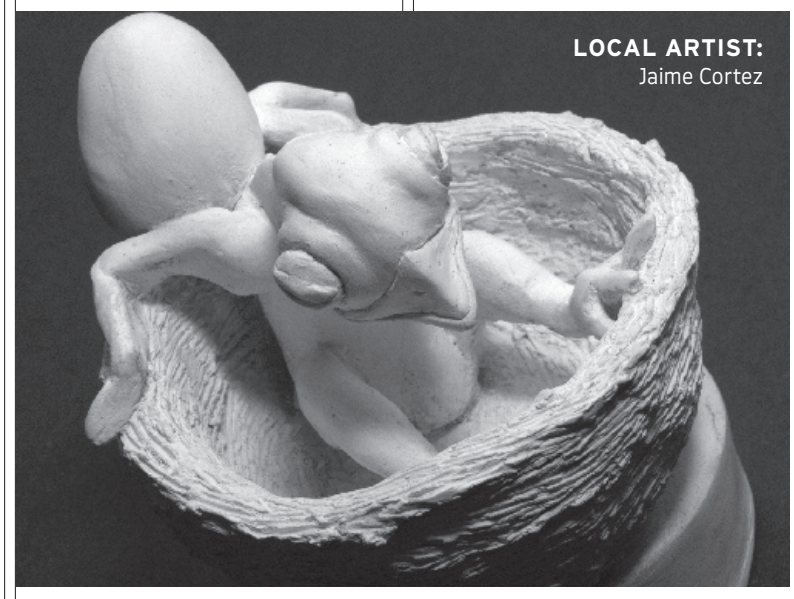
MUSIC

Oxford Collapse
Proudly fuzzing up eardrums since 2001, Brooklyn trio Oxford Collapse are more than familiar with how to take a good raw jangle and weld it to an exuberantly snappy melody. Still, their just-released fourth offering *Bits* (Sub Pop) comes as a wonderful attention-poking surprise, having traded in some of the smooth sheen of recent work for a decidedly looser, jagged-line approach to songcraft. Recalling the effortlessly casual cool of Pavement and the unbridled euphoria of Superchunk's indie-pop overdrive, along with the strum-radiant charms of the Flying Nun Records roster, the newly unbound three-piece deserves some serious head-bobbing infatuation. **(Todd Lavoie)**

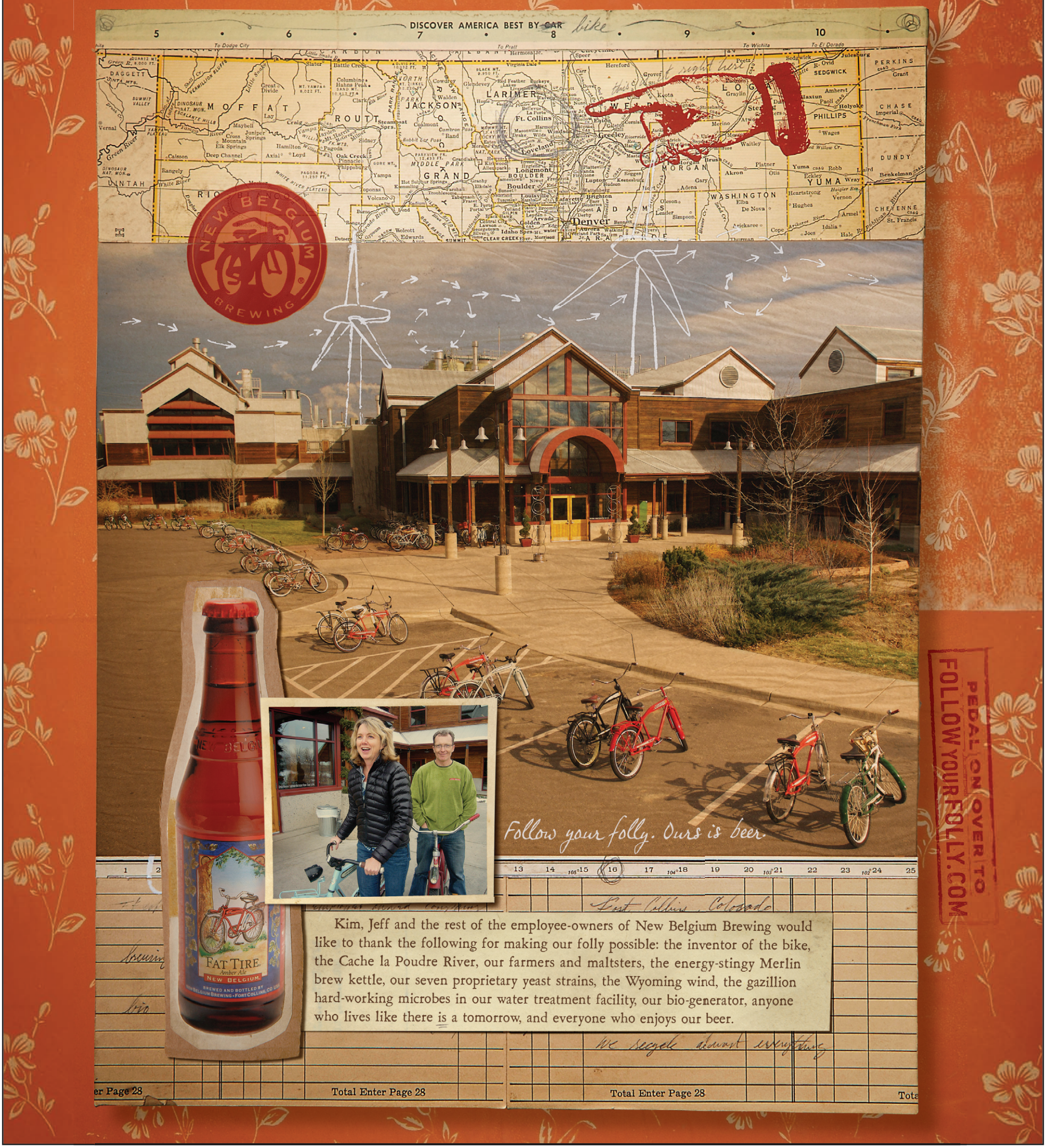
With Love As Laughter and Willow Willow
8 p.m., $12
Rickshaw Stop
155 Fell, SF
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www.rickshawstop.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST:
Jaime Cortez



TITLE *Indelible: Chickicide*
STORY "We see millions of images daily. Virtually all of them will be forgotten before the next day begins. But there are images burned into our memories. Why do certain images become indelible? What are the pathways to our permanent memory banks? How do we remember truthfully? I explore these questions through tiny porcelain sculptures that represent flawed recollections from my memory."
BIO Jaime Cortez is a Bay Area cultural worker. His art has been exhibited at the Berkeley Art Museum, the Oakland Museum, Galería de la Raza, and Intersection for the Arts.
SHOWS "Galleon Trade: Bay Area Now 5 Edition." Sept. 5–Oct. 19. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787, www.ybca.org
WEB www.galleontrade.org


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VISUAL ART



Fall Arts Preview 2008

Stage, screen, stereo, and beyond — this season had better perform!

By Johnny Ray Huston
> johnny@sfbg.com

I don't know about you, but I hear something is happening in early November. Since I can't quite identify exactly what it is, let's focus on all the events around it this fall — especially the spaces on stages and screens and pages and in museum and gallery rooms.

A little birdie tells me this fall will be propagandized, rather than purely politicized, into infinity. In times like these, it helps to have art that finds a realm outside the false promises, a place from which to look back at our society — including the politicians who try to rule it — and say: you better perform!

That's the case this week's fab four cover stars, Guillermo Gómez Peña, Mattilda Bernstein Sycamore, JoAnn Selisker, and Tim Sullivan. This quartet of singular creative forces is united in using imaginative performance to reject inhibiting norms.

Gómez Peña and his group La Pocha Nostra are bringing *Mapa/ Corpo 3* — an interactive ritual involving "political acupuncture" that was banned in the United States for three years — to Theater Artaud as part of Litquake and the Living Word Festival. At SF Camerawork, they'll also be trying out what they call performance karaoke, which is sort of an aesthetic, political, and ethical update on the popular game *Twister*. There, they are part of "I Feel That I Am Free But I Know I Am Not," an extended exhibition (curated by Chuck Mobley) that also includes some live video by Sullivan, whose photographic and video work looks at everyday imagery and familiar pop iconography from new and sometimes hilarious angles.

New views of everyday pop banality are also JoAnn Selisker's forte. Presented by Litquake and ODC, her latest piece, *Off Leash: Who's a Good Girl?* uses text and dance to explore the relationship between dogs and their best frenemy, humans. Everything goes full circle with Mattilda Bernstein Sycamore — you can see some of Gómez Peña's flair for radical sexual and political performance in his past activism with Gay Shame, and like Sullivan and Selisker, his image doesn't come from Macy's. In his new novel, *So Many Ways to Sleep Badly* (City Lights, 256 pages, $15.95), he shows readers a San Francisco that Frommer's doesn't know about.

This fall, Gómez Peña, Bernstein Sycamore, Selisker, and Sullivan are just part of a blitz that's bringing everything from multiple Chinese art exhibitions and film programs to the premiere of Gus Van Sant's *Milk*. Fasten your seatbelts, it's going to be a bumpy season. SFBG

MORE AT SFBG.COM

Pixel Vision: an extended Q&A with Guillermo Gómez Peña, and some Lit picks for Fall 2008









GUILLERMO GÓMEZ PEÑA

SFBG *Who is inspiring — or revolting — to you, in terms of art and performance, including political performance?*
Guillermo Gómez-Peña The best and — most inspiring performance I've experienced took place in the Mexico City *zocalo*. A group of 100 indigenous men from the C*oordinadora de los 400 pueblos*, tired of waiting for the mayor to listen to their claims, decided to take off their clothes, each drink a liter of water, and pee in unison against the walls of the *Palacio Nacional*. The power of this action was not in the collective pissing ritual but rather in the exposure of the nude indigenous body, marked by the scars of hard labor and history. The image has been haunting me.

SFBG *What do you hope will happen in the US presidential election?*
GGP In the realm of symbolic politics, the best thing that can happen is for the United States to elect an articulate mulatto president, the son of a Kenyan immigrant, whose second name is Hussein. But in reality, it worries me that Obama's project of hope sounds more and more like Hallmark humanism.

SFBG *What is your favorite time of year in seasonless San Francisco?*
GGP I love it when the sun comes out in earnest and tropicalism hits the streets for a few days. I love to bar hop in the Mission and watch the myriad subcultures show off their self-styled fashion, muscles, tattoos and *nalgas palidas*. But I also love certain neighborhoods under heavy fog. I feel I am walking in the middle of a British gothic novel. My worry is that this gorgeous city is slowly becoming a bohemian theme park.

I FEEL THAT I AM FREE BUT I KNOW I AM NOT
Oct. 2, 5–8 p.m.; Oct.11, 3–5 p.m.;
and Oct. 21, 5–8 p.m.; free, $5
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657 Mission (second floor), SF
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www.sfcamerawork.org

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Project Artaud Theater
450 Florida, SF
(415) 863-9834
www.odctheater.org
www.litquake.org

MATTILDA BERNSTEIN SYCAMORE

SFBG *What are your plans for this fall?*
MATTILDA BERNSTEIN SYCAMORE I'm going on a crazy cross-country book tour, starting with the book launch Oct. 8 at City Lights — check my Web site (www.mattildabernsteinsycamore.com) for details.

SFBG *Your novel,* So Many Ways to Sleep Badly, *is published by City Lights. A recent review in* Publishers Weekly *seems to think the book's protagonist is a woman. What did you learn from that review?*
MBS I learned that most people are even more confused about gender than me. But guess what — the book is already available in Bay Area stores, so readers can rush to figure it out, just like with the latest John Grisham.

SFBG *So, are you allergic to oxygen?*
MBS These days, who isn't?

SFBG *Where's your favorite sex place in SF, or maybe better, where in SF needs to be turned into a sex spot?*
MBS City Hall would be fun. So much elegance and charm, as long as they get rid of everyone who's usually there. The 38 Geary would be perfect: I always get horny on that bus. Anywhere on my late-night walks — I usually walk up Leavenworth and Hyde from O'Farrell to Bush or so. Feel free to stalk me!

SFBG *What do you want to happen in the presidential election?*
MBS Do we still call that an election?

SFBG *What is your favorite time of year in seasonless San Francisco?*
MBS Anytime when the fog rolls in and I can breathe.

SO MANY WAYS TO SLEEP BADLY RELEASE PARTY
Oct. 8, 7:30 p.m.
City Lights Bookstore
261 Columbus, SF
(415) 362-8193
www.citylights.com

JOANN SELISKER

SFBG *Your new show,* Off Leash: Who's a Good Girl?, *ponders the canine-human continuum. What have you learned?*
JoAnn Selisker In terms of interspecies relationships, I find human behavior and motivation to be much more strange and unfathomable (and sometimes disturbing) than that of the canine. I speak human, so I ought to understand where humans are coming from. If dogs weren't so helpless, misunderstood, disregarded, and maltreated, I would prefer to be a dog.

SFBG *What do you think of Cesar Millan, the Dog Whisperer?*
JS I think he makes some nice dog beds. You can get anything he thinks your dog needs with his "brand" on it. You could call him the Martha Stewart of the dog world. She reaches us through Wal-Mart, and he reaches us through PETCO. They both give us simple how-to instructions and affordable, quality products. All we have to do is buy the videos, magazines, supplies, and accessories, follow step-by-step instructions, and … voilà! The perfect dinner party; the well-mannered pet.

SFBG *In your earlier show,* Begin with a Box, *you put creative instructions by Twyla Tharp to the test. What did you discover?*
JS Well, how interesting — Twyla Tharp is a lot like the Dog Whisperer and Martha Stewart! Each of these masters generously shares secrets to success, in simple, step-by-step format. We can all become Twyla Tharp, the Dog Whisperer and/or Martha Stewart.

I discovered that I will never become Twyla Tharp. I started the *Begin with a Box* project with a box, just like she says, and proceeded step-by-step to completion. I should now be a MacArthur genius, with name recognition and a project with Prince.

OFF LEASH: WHO'S A GOOD GIRL?
Oct. 8, 8 p.m.; Oct. 9, 7:30 p.m.; $15–$18
Project Theater Artaud
450 Florida, SF
(415) 863-9834
www.odctheater.org
www.litquake.org

TIM SULLIVAN

SFBG *What are your plans for this fall?*
TIM SULLIVAN I traveled all summer, so I'm going to try my best to stay put. I have two shows opening this fall, one at SF Camerawork and one in Dallas. I'll be teaching a class at San Francisco Art Institute and continuing to make things.

SFBG *Your contribution to SF Camerawork's fall exhibition, "I Feel I Am Free But I Know I Am Not," involves a rowboat. What should people expect if they step into the boat?*
TS Everyone who gets into the boat will be instantly transformed into a movie star in a recreation of Alfred Hitchcock's *Lifeboat* (1944). I really need people to come out and participate to make this work.

SFBG *You've collaborated with George Kuchar before. Do you have a favorite Kuchar quote, or Kuchar story?*
TS A few years back I was in Kuchar's class film, *Kiss of Frankenstein*. On the first day he handed us the script, I was rolling on the floor laughing. The entire script is hilarious and quote-worthy! It was definitely the best reading I did in graduate school. The last line (spoiler alert!) always gets me: "Kiss me sloppy."

SFBG *What is your favorite time of year in seasonless San Francisco?*
TS Fall is always my favorite season. In my home state of Wisconsin I love it because the leaves fall off the trees. Here in SF I love it because the tourists leave and the streets thin out.

I FEEL I AM FREE BUT I KNOW I AM NOT
Sept. 4, 5–8 p.m., free; Sept. 13 and 27,
2–5 p.m., $5
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657 Mission (second floor), SF
(415) 512-2020
www.sfcamerawork.org

FALL ARTS PREVIEW 2008

Olympic disc toss

Will these new music releases go far or fall flat?

By Kimberly Chun
and Johnny Ray Huston
› a&eletters@sfbg.com





Discs to flip for: Metallica, top left; Peter Bjorn and John, bottom left; and Grace Jones, right, are just a few making the new CD scene. | GRACE JONES PHOTO BY ADRIAN BOOT

SEPT. 2

Theresa Andersson, *Hummingbird, Go!* (Basin Street) Could this be the latest hair — or rather, heir — to Dusty Springfield's not-so-dusty blue-eyed soul diva throne, aided by Allen Toussaint, Ane Brun, and Sweden's Tobias Froberg?

Apollo Sunshine, *Shall Noise Upon* (World's Fair) Bad album titles happen to even imaginative psych-poppers.

Lila Downs, *Shake Away* (EMI/Manhattan) New York-Oaxaca singer-songwriter doffs the Frida drag and bares some Shakira-style midriff along with a lively pop sound.

Donnie Klang, *Just a Rolling Stone* (Bad Boy) *Making the Band 4*'s broom-topped answer to Jon B and Justin T paraphrases Bobby D for the TRL set.

New Kids on the Block, *The Block* (Interscope) Old manager Lou Pearlman is going to prison, Donnie is headed for divorce court, and there are even rumors that one member is — gasp — nonheterosexual.

Underoath, *Lost in the Sound of Separation* (Tooth & Nail/Solid State) Rock me, sexy screamo Jesus-freaks.

UNKLE, *End Titles ... Stories for Film* (Surrender All) Say "UNKLE" like Black Mountain and Josh Homme want you to.

Brian Wilson, *That Lucky Old Sun* (Capitol) He reunites with Van Dyke Parks and takes a trip down memory's drag strip, covering Louis Armstrong and paying homage to SoCal.

Young Jeezy, *The Recession* (Def Jam) True dat. Producers like Eminem and Jazze Pha and contributors such as Kanye West and T-Pain feel Jeezy's, erm, pain.

SEPT. 9

Calexico, *Carried to Dust* (Touch and Go) Dusted but darn pretty. Whispery. Poppy.

Cornelius, *Sensurround* (Everloving) Keigo Oyamada, 3-D sound specialist, returns with a video-and-remix DVD/CD, aptly titled after a quake-imitating movie gimmick.

Kimya Dawson, *Alphabutt* (K) Everyone poops.

Michael Franti and Spearhead, *All Rebel Rockers* (Anti-/Epitaph) The SF activist stalwart spit-shines a spunky-fresh blend of dub and funk.

Fujiya and Miyagi, *Lightbulbs* (Deaf, Dumb & Blind) Fresh from car and Miller Lite commercials, the English kraut-rockers with the Japanese name(s).

Gym Class Heroes, *The Quilt* (Decaydance/Fueled by Ramen/Atlantic) I hate gym.

Hatchback, *Colours of the Sun* (Lo) Dfa- and Prins Thomas–approved Sorcerer-buddy Sam Grawe sets the controls beyond cosmic into hypnotic with epic instrumental jams such as "White Diamond" and "Horizon."

Okkervil River, *The Stand Ins* (Jagjaguwar) The sweet sequel to last year's novelistic *The Stage Names*.

Kardinal Offishall, *Not 4 Sale* (Geffen) The Clipse dispenses financial advice on "Set It Off."

Jessica Simpson, *Do You Know?* (Columbia Nashville) Huh?

The Sound of Animals Fighting, *The Ocean and the Sun* (Epitaph) A dreamy Animal Collective meets a mathier-than-thou Dillinger Escape Plan?

Emiliana Torrini, *Me and Armini* (Rough Trade) In *The Two Towers* (2002), the Icelandic songbird serenaded the gruesome-cute ring-a-ding-dinger with "Gollum's Song."

Tricky, *Knowle West Boy* (Domino) The 40-year-old boy sings the body eclectic.

SEPT. 12

Metallica, *Death Magnetic* (Warner Bros.) When they weren't pissing off neighbors, the music biz titans and longtime friends of Bugs Bunny were recording — with Rick Rubin — outside of SF for the first time in a dozen years.

SEPT. 16

George Clinton, *George Clinton and Some Gangsters of Love* (Shanachie) The gang — Carlos Santana, Sly Stone, the Red Hot Chili Peppers, and RZA — is all here, maggot brains.

Faith Hill, *Joy to the World* (Warner Bros.) The initial single off the C&W-pop vocalist's first Xmas album: "A Baby Changes Everything."

Ill Bill, *The Hour of Reprisal* (Uncle Howie/Fat Beats) Bad Brains and Raekwon the Chef cook up mischief with "La Coka Nostra."

Musiq Soulchild, *On My Radio* (Atlantic) The spirit of Philadelphia, from behind soulful shades.

Nelly, *Brass Knuckles* (Derrty/Universal) Fergie, Ciara, and Lil Wayne get derrty right herre.

Ne-Yo, *Year of the Gentleman* (Def Jam) We're waiting for "Year of the Ice Road Trucker."

Raphael Saadiq, *The Way I See It* (Columbia) Oakland will come out for its boy.

Alexander Tucker, *Portal* (ATP Recordings) Acclaimed UK fingerpicking maestro of murk-folk returns with a dissonant, symphonic mix of vibes, cello, and electric mandolin on his third album.

The Veronicas, *Hook Me Up* (Sire) The Aussie twins hope to hook up the Jonas Brothers' tweeny audience with their sassy pop.

SEPT. 23

Blitzen Trapper, *Furr* (Sub Pop) The wild-eyed Northwesterners focus on a janky old piano found outside their studio.

Cold War Kids, *Loyalty to Loyalty* (Downtown/Atlantic) Chilly times call for tunes with titles like "Golden Gate Jumpers."

Common, *Invincible Summer* (Geffen) Last sighted orbiting will.i.am's Obama ad and now rotating with the Neptunes.

Charlie Haden Family and Friends, *Rambling Boy* (Decca) The jazz genius gets back to his Iowa-bound country-music roots with help from offspring Petra and Josh, Elvis Costello, Rosanne Cash, and Pat Metheny.

Kings of Leon, *Only By the Night* (RCA) Brothers by day.

Jenny Lewis, *Acid Tongue* (Warner Bros.) Elvis Costello really does get around, guesting here alongside She and Him and Lewis manfriend Johnathan Rice.

Mogwai, *The Hawk Is Howling* (PIAS/Wall of Sound) The Scottish instrumentalists move on from making music for Zinedine Zidane. Song titles include "I'm Jim Morrison, I'm Dead," and "I Love You, I'm Going to Blow Up Your School."

Peter Bjorn and John, *Seaside Rock* (Almost Gold/Star Time International) The trio from Sweden veer away from lyrical pop to lyric-free — and whistle-free, one hopes — compositions inspired by childhood.

TV on the Radio, *Dear Science* (Interscope) Shining with radioactive adorableness.

SEPT. 29

Marianne Faithfull, *Easy Come, Easy Go* (Naive, UK) The queen of the nicotine rasp reunites with Hal Wilner to cover Dolly Parton, Neko Case, Judee Sill, Randy Newman, and Morrissey.

SEPT. 30

Miles Davis, *Kind of Blue: 50th Anniv.* (Columbia/Legacy) In marriage, the 50th anniversary is golden. In the music industry, the 50th anniversary is a two-CD plus DVD plus LP plus book plus poster.

Dungen, *4* (Subliminal Sounds) The fourth studio album by Swedish foursome is divided into two sounds: raw guitar rock and jazz-inflected cinematic orchestration

El Guincho, *Alegranza!* (Young Turks/XL) Born with the zestful *zing!* of an Esquivel sample, Pablo Diaz-Reixa's irresistible 10-track burst of Barcelona beach boy 21st-century Tropicalia finally gets a US release — and, one hopes, a tour to go with it.

Jennifer Hudson, *Jennifer Hudson* (Arista) After an Oscar, various red carpet misfires, and the *Sex and the City* movie, her debut arrives, taking the *s*, the *o*, the *l*, and the *o* out of "solo" via guest appearances or production by Diane Warren, Timbaland, Ne-Yo, T-Pain, Cee-lo, Pharrell, Ludacris, Akon, John Legend, and duet partner R. Kelly.

Mercury Rev, *Snowflake Midnight* (Yep Roc) Melting the heels of the band's seventh studio album is *Strange Attractor*, a companion collection of 11 free downloadable tracks.

Barbara Morgenstern, *BM* (Monika Enterprise) The operator behind effervescent bursts of multilayered electronic pop presents her fifth album and — attention SF club promoters! — hopes to the tour the states.

Nina Simone, *To Be Free* (Sony Legacy) A three-CD, one-DVD retrospective that spans more than four decades, from Dr. Simone's earliest recordings with Bethlehem to her final recordings for Elektra.

Taj Mahal, *Maestro* (Heads Up) Forty years after his recording debut and five years after his last US release, he covers Otis Redding and works with Ziggy Marley.

T.I., Paper Trail (Grand Hustle/Atlantic) His house arrest album, narrowed down from 50 songs, includes production by all the usual big names, and cameos by Rihanna, Justin Timberlake, John Legend, Usher, and the dreaded Fall Out Boy.

XX Teens, *Welcome to Goon Island* (Mute) I see Paris, I see Toulouse, I see someone's green and blue boobs.

OCT. 7

Black Sabbath, *Paranoid (Deluxe)* (Universal) The band's biggest-selling album gets a quadraphonic update, along with instrumental versions of six songs.

Deerhoof, *Offend Maggie* (Kill Rock Stars) A pencil drawing by Tomoo Gokita of a half-naked mystery man graces the cover, and the first single has been released in the form of sheet music.

Jolie Holland, *The Living and the Dead* (Anti-/Epitaph) Norman Mailer wouldn't be able to attract guests like M. Ward and Marc Ribot.

Morgan Geist, *Double Night Time* (Environ) In the wake of contributing cellist Kelley Polar's second album, one member of Metro Area presents his own new romantic bouquet of Detroit techno-tinged disco pop, with guest crooning by Jeremy Greenspan of Junior Boys.

Gregory and the Hawk, *Moenie and Kitchi* (FatCat) Sweetly twee indie-folk prepares its latest world-domination campaign.

Lambchop, *OH (ohio)* (Merge) Chop, chop — Nashville rocks.

MSTRKRFT, title to be announced (Dim Mak) Isis brings the "Bounce."

Of Montreal, *Skeletal Lamping* (Polyvinyl) *Do* be a drag — with plenty of confetti.

Rise Against, *Appeal to Reason* (Geffen) Tried to reason with them about playing up the pirate metal.

Senses Fail, *Life Is Not a Waiting Room* (Vagrant) So why are we waiting for our hearing to fail?

Michele Williams, *Unexpected*

CONTINUES ON PAGE 27 ››

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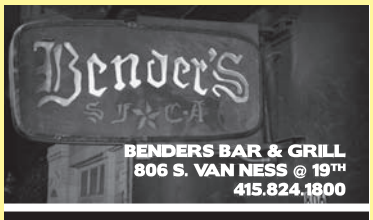


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In the throes of so many shows: coming soon, near you, are Mary J. Blige, left; Sigur Rós, top right; and My Bloody Valentine, bottom right.

FALL ARTS PREVIEW 2008

Stage names

Got live if you want it!

By Johnny Ray Huston and Kimberly Chun
› a&eletters@sfbg.com

SEPT. 2
Estelle The British soul femme gets a chance to sing to the subjects of "American Boy." Independent, 628 Divisadero, SF. (415) 771-1421, www.theindependentsf.com

SEPT. 8-9
Built to Spill Pulling off *Perfect from Now On* (Warner Bros., 1997) from start to finish. Slim's, 333 11th St., SF. (415) 522-0333, www.slims-sf.com

SEPT. 9
Robert Forster Two years on from Grant McLennan's unexpected death, the dandified half of the Go-Betweens' now-fabled songwriting duo returns to the stage with an album that includes three songs cowritten with his old bandmate. Great American Music Hall, 859 O'Farrell, SF. (415) 885-0750, www.musichallsf.com

SEPT. 19-20
Nick Cave and the Bad Seeds Mellow with age? No way, say the Grinderman and crew. Warfield, 982 Market, SF. (415) 421-8497, www.ticketmaster.com

SEPT. 19
Al Green and Gladys Knight The Reverend is riding high on the acclaim for his latest recording, *Lay It Down* (Blue Knight), while Aaliyah's aunt has kept her voice healthy and powerful in a manner that certain other divas must envy. HP Pavilion, 525 W. Santa Clara, San Jose. (415) 421-8497, www.hppsj.com

SEPT. 19
My Morning Jacket Southern men channel their *Evil Urges* (Ato). Greek Theatre, UC Berkeley, Berk. (510) 809-0100, www.anotherplanetent.com

SEPT. 20
Herbie Hancock Loved the fusion maestro's bon mot to Joni Mitchell. Nob Hill Masonic Center, SF. (415) 421-8497, www.ticketmaster.com
This Land Is Your Land Songsmiths and word slingers Sheryl Crow, Cat Power, Henry Rollins, Mike Ness, and Son Volt pay homage to John Steinbeck, who's been dubbed "the Woody Guthrie of American authors," and Woody Guthrie, who has been described as "the soundtrack to Steinbeck." Guthrie's granddaughter Sarah Lee and husband (and Steinbeck nephew) Johnny Irion round out the bill of this event — a portion of the proceeds go to the Steinbeck and Guthrie family foundations. Sleep Train Pavilion, 200 Kirker Pass Rd., Concord. (415) 421-8497, www.ticketmaster.com

SEPT. 20-21
Treasure Island Musical Festival Stunning views, equally awesome sounds — who could ask for anything more? Try a full day of dance beats (Justice, TV on the Radio, Goldfrapp, Hot Chip, et al.) followed by another of all-out indie rock (the Raconteurs, Tegan and Sara, Vampire Weekend, and the gang). Treasure Island, SF. www.treasureislandfestival.com

SEPT. 22-24
Spoon Can't get enough of Britt Daniel and company? Fillmore, 1805 Geary, SF. (415) 421-8497, www.thefillmore.com

SEPT. 24
Journey, Heart, and Cheap Trick Feathered-hair flashbacks in full effect. HP Pavilion, 525 W. Santa Clara, San Jose. (415) 421-8497, www.hppsj.com

SEPT. 25
Silver Jews With a likely gentle assist from Why?'s Yoni Wolf, David Berman flashes his sterling songwriting once more. Fillmore, 1805 Geary, SF. (415) 421-8497, www.thefillmore.com

SEPT. 26-27
Mission of Burma The Boston life-changers play 1982 post-punk classic *Vs*. (Ace of Hearts/Matador, 1982) in its entirety. Independent, 628 Divisadero, SF. (415) 771-1422, www.theindependentsf.com
Rancid Up from Gilman and back on the ginormous Warfield stage, alongside the Adolescents and the Aquabats! Warfield, 982 Market, SF. (415) 421-8497, www.ticketmaster.com

SEPT. 26-28
San Francisco Blues Festival The 36th annual throwdown kicks off with a blues film series at the Roxie Theater and continues at the Great Meadow with Hot Tuna, the Delta Groove All Star Blues Revue, Johnny Winter, and Gospel Hummingbirds. Various locations. www.sfblues.com

SEPT. 28
Beach House Baltimore's Alex Scully and Victoria Legrand — the niece of Michel — rewards the devotion of listeners who've discovered that the endlessly resplendent *Devotion* (Carpark) is a contender for album of the year. Swedish American Hall, 2174 Market, SF. (415) 861-5016, www.swedishamericanhall.com
Earth, Wind & Fire, Angie Stone, and Michael McDonald A slab of '70s soul fantasy, a little stab at post–*Celebrity Fit Club* redemption, and a whole lotta distinctive yacht-rock vocalization, all under one roof. HP Pavilion, 525 W. Santa Clara, San Jose. (415) 421-8497, www.hppsj.com

SEPT. 30
My Bloody Valentine The moment has finally arrived for MBV fans. Will they stretch the distorted bridge of "You Made Me Realize" into infinity? Here's hoping the answer is yes. Concourse, 620 Seventh St., SF. (415) 421-8497, www.ticketmaster.com

OCT. 3-5
Hardly Strictly Bluegrass 8 Dang, bluegrass, country, and roots fans are in for one of the most diverse lineups yet: Earl Scruggs, Emmylou Harris, Robert Plant and Alison Krauss with T Bone Burnett, Ralph Stanley and the Clinch Mountain Boys, Hazel Dickens, the Gourds, Jimmie Dale Gilmore, Tift Merritt, and Greg Brown mix it up with Gogol Bordello, Odetta, Elvis Costello, Iron and Wine, Richard Thompson, the Jayhawks' Mark Olson and Gary Louris, Heavy Trash, Bonnie "Prince" Billy, and *MC Hammer*. A free downhome massive in every sense. Golden Gate Park, SF. www.strictlybluegrass.com

OCT. 3-NOV. 9
San Francisco Jazz Festival Lovers of singing can go straight to the source: the indomitable Jimmy Scott. Lovers of song can sit by the piano of one of the American songbook's best-known authors: Randy Newman. Lovers of soul can pick up their prescriptions when Dr. Lonnie Smith leads a groove summit. Lovers of revolution can break free from election propaganda with the Brecht-tinged jazz of Charlie Haden's Liberation Music Orchestra. And lovers of the late Alice Coltrane can pay respects to the music of her son and bandmate Ravi. Various venues, SF. 1-866-920-JAZZ, www.sfjazz.org

OCT. 3
Sigur Rós All hail the Icelandic etherealists. Greek Theatre, UC Berkeley, Berk. (510) 809-0100, www.anotherplanetent.com

OCT. 4
Lovefest The dance music massive and procession is a-twirl with beatmakers à la Armin Van Buuren, Above and Beyond, Kyau and Albert, Deep Voices, Colette, Hil Huerta, and Green Velvet. Various locales, SF. www.sflovefest.org

OCT. 5
Cut Copy The spirit of ELO is a living thing that chugs through the stadium disco of these DFA-affiliated Aussies, and the swoon of OMD isn't too far away. Mezzanine, 444 Jessie, SF. (415) 625-8880, www.mezzaninesf.com

OCT. 11-12
Santana The pater familias teams with his scion's Salvador Santana Band. Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View, and Sleep Train Pavilion, 200 Kirker Pass Road, Concord. (415) 421-8497, www.ticketmaster.com

OCT. 13
The Black Kids The *Wizards of Ahhhs* initiate the Virgins. Fillmore, 1805 Geary, SF. (415) 421-8497, www.thefillmore.com

OCT. 14-15
Brightblack Morning Light For those about to rock in a manner that makes Spiritualized seem like meth heads, we salute you. Café Du Nord, 2170 Market, SF. (415) 861-5016, www.cafedunord.com

OCT. 18
Mary J. Blige Mary, Mary, quite contrary to ... smoothie opener Robin Thicke. Sleep Train Pavilion, 200 Kirker Pass Road, Concord. (415) 421-8497, www.ticketmaster.com

OCT. 23-26
Budget Rock Seven Magnifico garage-rock from folks who mean it — and love it. Don't you dare miss Mummies' Russell Quan's 50th birthday with Hypstrz and the Rantouls; Ray Loney and the Phantom Movers with Apache; Hank IV with the Lamps and Bare Wires; and Thee Makeout Party with the Pets. Stork Club, 2330 Telegraph, Oakl. www.storkcluboakland.com.

OCT. 27-28
Girl Talk Master of megamix mayhem Gregg Gillis returns to SF, albeit without the pay-what-you-like system offered to those who purchase his latest album. Fillmore, 1805 Geary, SF. (415) 421-8497, www.thefillmore.com

OCT. 31
Yelle The French electro vixen pops up again. Mezzanine, 444 Jessie, SF. (415) 625-8880, www.mezzaninesf.com

NOV. 1-2
Madonna Break it down, *New York* magazine-style. Tabloid sensation dissipates, while ageless sex appeal, hardcore show-womanship, and — please remember, your Madge-sty — are a girl's real best friend. Oracle Arena, 7000 Coliseum, Oakl. (415) 421-8497, www.ticketmaster.com SFBG

Disc toss CONT»

(Columbia) The Destiny's Child vocalist, not the actress, stops going gospel in favor of pop.

Women, *Women* (Jagjaguwar) Hope they get to hang out with Lesbians.

OCT. 14
The Alps, *III* (Type) Local music heads Scott Hewicker, Jefre-Cantu Ledesma, and Alexis Georgopoulos makes the leap from CD-R to "proper" album release, paying homage to the hallucinatory sides of Serge Gainsbourg, Ennio Morricone, and Terry Riley along the way.

I'm From Barcelona, *Who Killed Harry Houdini* (Mute) The Swedish — not Spanish — mega-band returns with 10 new songs, including at least one by the ill-fated famous illusionist.

Ray LaMontagne, *Gossip in the Grain* (RCA) And buzz in the barn.

Queen and Paul Rodgers, *The Cosmos Rocks* (Hollywood) We know guitarist and astrophysicist Brian May finally completed his doctorate, but that title will have Freddy Mercury's ghost hitching it to the next galaxy.

T. Pain, *Thr33 Ringz* (Jive) After producing most of Ciara's upcoming full-length, Faheem Najm recruits Chris Brown, Lil Wayne, and Kanye West for his own — if it doesn't go platinum, I'm gonna buy you a drank and fall in love with a stripper.

OCT. 21
Hank III, *Damn Right, Rebel Proud* (Curb/Bruc) The disc has been described as a "Jekyll and Hyde mix of disturbingly dark stuff and good ol' country."

Labelle, *Back to Now* (Verve) Their first full-length in 33 years brings Gamble and Huff, Lenny Kravitz, and Wyclef Jean out of the woodwork.

Lee Ann Womack, *Call Me Crazy* (MCA Nashville) She sang at the 2004 Republican National Convention, but redeemed herself as much as possible a year later with the "20 Years and Two Husbands Ago." Now, unfortunately, she's borrowing titles from Anne Heche.

OCT. 28
Cradle of Filth, *Godspeed on the Devil's Thunder* (Roadrunner) The grimy tots say they were inspired by Joan of Arc's aristocratic compatriot.

Cynic, *Traced in Air* (Season of Mist) The proggish metal outfit issues its first studio album since 1993.

Warren G, *The G Files* (Hawino) Quick, regulate before G notices.

It's a Musical, *The Music Makes Me Sick* (Morr) Guitar-free Berlin duo craft harmonic pop in the key of Bacharach, with trumpets, vibraphones, and canonical choirs.

Grace Jones, *Hurricane* (Wall of Sound, UK) The most anticipated comeback of the season, since Glass Candy, the Chromatics and every other nu-disco act offering pale versions of her fabulous robot chick chic — includes contributions by Brian Eno and Sly and Robbie and a song called "Corporate Cannibal."

John Legend, *Evolver* (G.O.O.D Music/Columbia) Kanye West, Andre 3000, and Estelle join the high-minded proceedings.

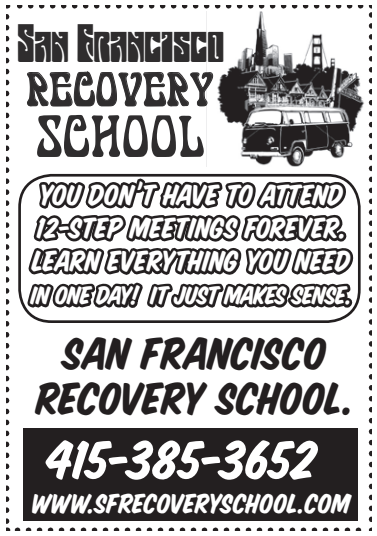
Pink, title TBA (LaFace/Zomba) She attempts to get the party started — yet again.

NOV. 4
Big Boi, *Sir Luscious Leftfoot ... Son of Chico Dusty* (LaFace) Ouch, don't hurt yourself on that title. The OutKast insider finds support in Andre 3000, Mary J. Blige, and Too $hort.

Dido, title TBA (Arista). "Thank You," multi-instrumental wiz and producer Jon Brion for overseeing this long-time-coming album.

NOV. 11
Missy Elliott, *Block Party* (Atlantic) Was it really over a decade ago that the late Babygirl gave her a boost to fame? Keyshia Cole is a likely guest, and Timbaland is just one of many co-producers.

NOV. 18
Kelly Clarkson, title TBA (RCA) Everybody loves the Rachael Ray of *American Idol* pop! Don't they? SFBG









FALL ARTS PREVIEW 2008

Daughter goes to the opera

Amy Tan revamps her bestseller

By Ching Chang
› a&eletters@sfbg.com

The most successful Asian American novelist of her generation, Amy Tan tests her penmanship as an opera librettist this fall, when the San Francisco Opera presents the world premiere of *The Bonesetter's Daughter*, the operatic adaptation of the Oakland native's 2001 Putnam bestseller with a score composed by Stewart Wallace.

While holding the utmost respect for the polish and clarity of Tan's voice as a novelist, I have always been a bit skeptical of her writings. These often read suspiciously close to the admonitions and remembrances of parents and elder Chinese relatives, repackaged with great skill for maximum melodramatic impact. Most Chinese children raised by parents who survived the Sino-Japanese wars and the Cultural Revolution will tell you that they are keenly familiar with the gestalt of these tales — carrying unspeakable tragedy and suffering — which the aforementioned aged deploy with a numbing frequency as a tool to awe, preach to, strike fear in, and taunt offspring.

Still, Tan is decidedly correct when she points out that, melodramatic or not, the unarticulated truth of these stories is intensely evident in the endemic presence of depression and the dysfunctional intergenerational relationships that afflict the transplanted expatriate Chinese community of the war generation.

"There are lots of tragedies in people's lives," observes the Sausalito resident by phone from New York City. "Especially in [those of] people who decided to leave their country behind."

Local audiences have been exposed to Wallace's music — most notably when his opera, *Harvey Milk*, premiered locally with the SF Opera in 1996 — but for Tan, *The Bonesetter's Daughter* commission provided her with an in-depth exposure to the creative process of an entirely new medium. "When I was asked to do this opera, I was happy to turn over the story," Tan says. "I wasn't thinking that I would be committing myself to doing a libretto."

Initially intimidated by the technical aspects, she soon found herself immersed in the process. "It's a very free form, as a matter of fact," she explains. "It wasn't about cutting back the novel, but rather to find the heart of the story and recreate it all over again."

At its core, *The Bonesetter's Daughter* is the story of three generations of Chinese women whose secrets and unspoken traumas are carried forth between grandmothers, mothers, and daughters. In preparation for the work, Wallace and Tan traveled together to remote villages in China, attending religious ceremonies, and collecting inspiration in traditional folk music and rituals.

As a result, Wallace created a score — which will be conducted by Steven Sloane and performed by Zheng Cao, Ning Liang, Qian Yi, Hao Jiang Tian, Wu Tong, James Maddalena, and Catherine Cook



The spirits of ancestors like Precious Auntie drift through *The Bonesetter's Daughter*.

— that is at times percussive and at other moments hauntingly lyrical, according to Tan. It also includes music written for the suona, a high-pitched, reedy Chinese oboe, as well as some fire-breathing drama. "We will see acrobatics," she adds. "In the beginning prologue there will be dragons: a water dragon and a fire dragon. I am a water dragon, and my mother is a fire dragon, and together we make steam." Far from the typical Chinatown parade dragons, "these will be beautiful, flying dragons made of light paper," she says, "and inside are these flying acrobats."

With martial arts and acrobatic elements integrated into the staging by director Chen Shi-Zheng, will *Bonesetter* carry close resemblance to a Chinese opera? "Not at all," Tan said. "There are parts of my life, which are based in China, that have been transformed into my American life. Stewart's music includes, in the same way, those references. But they are part of Stewart's voice now — and he has a very strong voice." SFBG

THE BONESETTER'S DAUGHTER
Sept. 13–Oct. 2, various times, $15–$290
War Memorial Opera House
301 Van Ness, SF
(415) 864-3330, www.sfopera.com

CHING CHANG'S TOP CLASSICAL AND OPERA PICKS

KATIA AND MARIELLE LABEQUE
Like Madonna, the Labeque sisters are past 50 now, and showing remarkable artistic longevity and re-invention. The virtuoso French pianists offer a rare performance of Poulenc's Concerto for Two Pianos at the San Francisco Symphony's season opener. Sept. 4–7. (415) 864-6000, www.sfsymphony.org

PYGMALION
Philharmonia Baroque Orchestra opens its fall program with a gem of French baroque, Jean-Philippe Rameau's *Pygmalion*. Paired on the program will be the Thomas Arne's *Comus*, based on a masque by John Milton. Sept. 13–20. (415) 392-4400, www.philharmoniabaroque.org

ISABEL BAYRAKDARIAN AND THE MANITOBA CHAMBER ORCHESTRA
Overachiever Bayrakdarian has an engineering degree and speaks five languages, yet it is in singing that this freakishly talented young Canadian shines most brightly. The soprano perform works by Bartók, Ravel, Gideon Klein, Nikolaos Skalkottas, and Gomidas Vartabed. Oct. 4. (415) 392-2545, www.performances.org

MARSALIS BRASILIANOS
Saxophone virtuoso Branford Marsalis' love affair with Brazilian music shows no signs of waning. Here he forges a vibrant musical dialogue across the Americas, joined by members of Gil Jardim's Philarmonia Brasileira to perform works by Villa-Lobos, Stravinsky, Bach, and Milhaud. Oct. 5. (650) 725-ARTS (2787), livelyarts.stanford.edu.

THE COAL-SELLER'S CONCERT
The Bay Area early music ensemble Musica Pacifica recreates a typical concert by coal-seller Thomas Britton, who presented the world's first known public concert series in London around 1678. Oct. 31. (510) 528-1725, www.sfems.org

FALL ARTS PREVIEW 2008

Forecast: blackout

The season's prime parties offer plenty to fall down about

By Marke B.
› superego@sfbg.com

Midtempo is the new uptempo, FGGT is the new AZN, and I just *adore* your hot ass plumping through that tight pair of Evisu No. 13 Lazy S Lefts, no homo — which is the old yay homo. Other topsy-turvy pre-fall clubland updates: drag goes glitch, DJs quit dressing like twins, and everyone drops their Marvel masks and flocks to the last great summer blockbuster, *Final Destination: Kanye Glasses*.

That smell you hear ahead is the slow-burn return of PLUR. Best new shriek from the stalls: "Whose line is it anyway?!" Five fantasy dance-floor jams: Rondenion's drrrty D-house groove, "The Beautiful Memory," laidback dip-step to heaven "Stellar Way" by Acos Coolkas, Shy Child's hyperactive meta-smackdown, "Astronaut," any remix by and of Flying Lotus, and deliriously simple rave-hop looper "Slave 1" from Mark E. (no relation). Relapses don't count if they're properly scheduled. You'll be *so over* Cazwell's "I Saw Beyoncé at Burger King" by the time you read this.

What else do you need to know? Oh, the below:

Ellen Allien If you missed the Berlin DJ queen of full-on old-school techno vibe's triumphal appearance earlier this year at Mighty, complete with *Fantastic Planet* projections and water bottles squirted over the mushroom-shuffling crowd, you punched yourself in the blunder pants. Do not do this again. It hurts. With multigenre cut-ups Modeselektor, fresh from starring in your Burner headphones.
Sept. 5. Mighty, 119 Utah, SF. (415) 626-7001, www.mighty119.com

BLOWOFF If this fall you choose to go to one giant party full of shirtless, hairy, gay musclemen (and straight friends!) put on by an alternative music superstar — no, not Perry Farrell — let Blowoff be it. Why? It's not your normal circuit-lousy-techno mess: rock and electro are there in the mix, as Bob Mould, formerly of Hüsker Dü and Sugar, and cheeky producer Richard Morel bring their enormously successful traveling to-do to Slim's, of all places. Weird, but true.
Sept. 6. 10 p.m., $12. Slim's, 333 11th St., (415) 255-0333, www.myspace.com/blowoffevents

Digitalism No more rock, no more techno, only electro — I love that T-shirt! Gimme three in puce, and turn up Digitalism, the laptop-heroic duo of Hamburgers who in any other era but our electro-dominated own would be filed under "New Orderish" but, happily, give us kids DJ sets to die for, including chiming guitar lines, naff Brit-accented vocal lines, and enough buzz in the speakers to rise above contemporary genre bed-death. They perform with glammy stompers Midnight Juggernaut and kooky the Juan Maclean.
Sept. 12. 103 Harriet, SF.
www.blasthaus.com

Black Market Techno A secret: the Black Market techno parties, every third Saturday at Oasis in Oakland, are one of the cutest all-around joints going right now for aurally adventurous fanboys and fangirls. I hope they're legal, or I just fucked it up. September's installment is superstacked with all-day and all-night edgy DJ delights, including Rich Korach of Detroit's Paxahau club, Craig Kuna of local banging monthly Kontrol, and EO of Mouth to Mouth recordings. Yes, it is also free, so get on the damn BART already.
Sept. 19. Oasis, 135 12th St., Oakl. (510) 763-0404, www.myspace.com/blackmarkettechno

Ron Carroll Geez, I miss house. There are so many places in the city right now to jerk around ironically, wig out dub-steppingly, or punch the air like an American Apparel hesher. Yet the list of smooth-groove, soul-drenched dance-floor opportunities is thinner than, well, an American Apparel hesher. So is it true that Chicago legend Ron Carroll has somehow been convinced to do a residency at Temple? Could the man behind a wealth of '90s orchestral house hits be at the vanguard of an SF house regeneration? Whether he'll be a regular or not, his turntable domination on Sept. 13 promises to be a sweet revival meeting for households and fans of golden tunes.
Sept. 13. Temple, 540 Howard, SF.
www.templesf.com



Party on fall's club starship with Ellen Allien and a host of other dancefloor beamers.
PHOTO BY JOSHUA ROTTER

Dirty Bird Lovefest Pre-Party The enormous and consistently lovely Lovefest (Oct. 4) is no longer the same weekend as the Folsom Street Fair (Sept. 28) — farewell, gorgeous sight of hirsute leathermen in bunny ears! — and this year it's really pumping its kind-of yawny Dutch trance headliner, Armin Van Buuren. But it's still a primo time for our local lights to shine. If you can't wait for the endearingly handmade floats to parade your favorite Bay beatmakers down Market Street, why not let your freak feathers fly early with SF's current reigning dance label kings, minimal-goofy Dirty Bird Records, including Claude Von Stroke, Justin Martin, Worthy, and the aptly named Hookerz and Blow.
Oct. 3. Mezzanine, 444 Jessie, SF. (415) 625-8880, www.mezzaninesf.com

Frisco Freakout Can we catch a break from all the gadgets, please — the Ableton–whatnots and Pro Tools paraphernalia? Fab. The all-ages psychedelic rock dance party Frisco Freakout is a whole day's worth of swirl and twirl at the city's "premiere dive venue" (their words, not mine), Thee Parkside. Unpack your wavy caftan, tie-dye your Converses, and jack the tab with a zillion chiming howlers like the Bad Trips, Wooden Shjips, Crystal Antlers, Earthless, and Assemble Head in Sunburst Sound.
Oct. 11. Parkside, 1600 17th St., SF. (415) 252-1330, www.myspace.com/friscofreakout SFBG

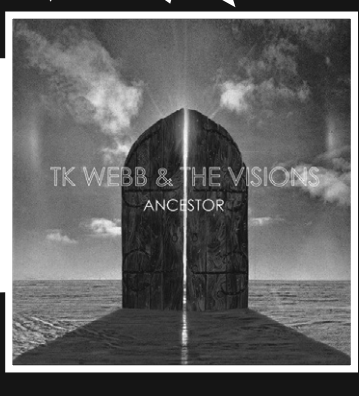
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visual art

Asian art comes to the forefront at an array of exhibitions this season including SFMOMA's "Half-Life of a Dream," which includes, left, Sui Jianguo's *Made in China* (2005), and the Asian Art Museum's "Art of the Islamic World from Turkey to Indonesia," which highlights, second from left, Otong Rasta's *Amir Hamzah, uncle of the Prophet Muhammad, spreader of Islam, and hero of the Serat Menak* (1991). Other shows to look out for: Wattis' "The Wizard of Oz," top second from right, YBCA's "The Gatherers," bottom second from right, and the de Young's "Yves Saint Laurent," right.



FALL ARTS PREVIEW 2008

Sino the times

Bay Area museums and galleries home in on Asia

By Glen Helfand
› a&eletters@sfbg.com

If the world-class flash of the Beijing Olympics isn't enough of an example of China's rising international cultural power, we'll have continued reminders at Bay Area museums and galleries in the coming months. It's perhaps a tipping point: Pace Beijing, a big outlet for a major western gallery, just opened, signaling a market vetting of art currently being made in China. In fact, a wide swath of Asia will the focus of the international art world this fall with a confluence of biennials — and a triennial — that rival the 2007 European "grand tour" of the "Venice Biennale," "Documenta," and "Münster Sculpture Project." This September sees the opening of biennials in Singapore; Taipei, Taiwan; Yokohama, Japan; Guangzhou and Shanghai in China; and Busan and Gwangju in Korea, the latter organized by Okwui Enwezor, dean of the San Francisco Art Institute.

So it does seem fitting, given our Pacific Rim position, that we at least reflect this activity. San Francisco Museum of Modern Art got a jump-start in the Sino-surveys, as "Half-Life of a Dream: Contemporary Chinese Art from the Logan Collection," opened prior to the Olympics and continues through Oct. 5. It's a lively crash course in its subject, though the museum did give us one in 1999 — the pivotal "Inside Out: New Chinese Art," which included most of the artists on view now. The current show has the opportunity to provide scope — with newer works augmenting some classics — and the mix seems particularly smooth, no doubt because we have become far more familiar with China in general and with at least some of the cultural conditions that fuel the work.

"Half Life" satisfies with 50 pieces of painting, sculpture, and installations, but it seems modest in comparison to "Mahjong: Contemporary Chinese Art from the Sigg Collection," a show that will fill almost the entire UC Berkeley Art Museum from Sept. 10–Jan. 4, 2009, with 141 works by 96 artists. Both exhibitions provide the opportunity to bring artists here and generate public dialogues, panel discussions, artist talks, and film screenings, which will play out in various venues around town. Berkeley's show brings Ai Weiwei, a breakout international art star with intellectual buzz, out for a Bay Area residency.

One can't help but notice that both these shows have "collection" in the title revealing a troubling sense of western ownership — a scenario suggesting that such works wouldn't come to our attention without patronage. In this case, the collectors take on a passionate, fact-filled advocacy role: Swiss collector Uli Sigg has been supporting art in China for two decades, while Kent Logan, who has acquired works with his

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FALL ARTS PREVIEW 2008

Vizzy with the possibilities

We scope out the promising shows

KATIE KURTZ

• **"The Wizard of Oz"** Not much has changed since L. Frank Baum's book *The Wonderful Wizard of Oz* debuted over a century ago and gave Americans something we still crave: escape to a fantastical land free of wicked witches. These days it's not the Emerald City that Dorothys everywhere are tripping toward but a place called "hope." The works in this group show curated by Jens Hoffmann, including more than 20 artists (Clare Rojas, Raymond Pettibon, Felix Gonzalez-Torres, et al.), were made either in response to the classic tale or relate to the story's many layered meanings. Sept. 2–Dec. 13. Reception Sept. 2. CCA Wattis Institute for Contemporary Arts, 1111 Eighth St., SF. (415) 551-9210, www.wattis.org

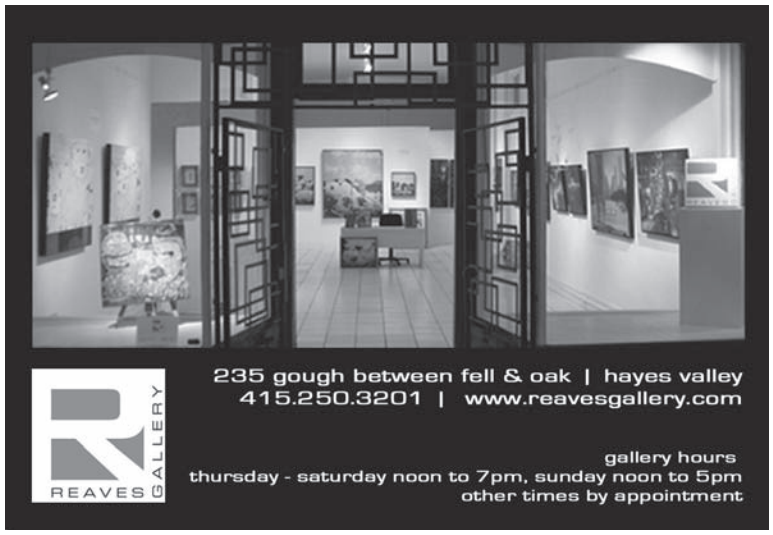
• **"Vocabularies of Metaphor: More Stories"** In this group show of works on paper highlighting deconstructed narratives, all but two of the 16 artists included are women — one of Henry Darger's *Vivian Girls* drawings makes an appearance. "Vocabularies" is a chance to see how women are considering the figure — female, male, and animal — in a postnatural world, though this idea is not the exhibit's emphasis. Of note are Rachelle Sumpter's gauzy gouaches, Canadian Yuka Yamaguchi's dismembered turtles, and Pakistani Shahzia Sikander's nature-inspired pattern-making. Sept. 6–Oct. 18. Reception Sept. 6. Hosfelt Gallery, 430 Clementina, SF. (415) 495-5454, www.hosfeltgallery.com

• **California Academy of Sciences** The mothership of scientific and sustainable nerdiness finally opens! This Leadership in Energy and Environmental Design-certified facility includes a planetarium, swamp, rainforest, and a living roof. If you prefer your nature virtual, you can always hang out with the PenguinCam. Big Bang opening gala Sept. 25; free to the public all day Sept. 27. 55 Music Concourse, Golden Gate Park, SF. (415) 379-8000, www.calacademy.org

• **"Brought to Light: Photography and the Invisible, 1840-1900"** Scientific photography of yesteryear is a healthy reminder of just how long we've been trying to discover everything that can possibly be discovered and recording it for posterity. More than 200 photographs, American and European, scientific and pseudo-scientific. Oct. 11–Jan. 4, 2009. SFMOMA, 151 Third St., SF. (415) 357-4000, www.sfmoma.org

• **"The Gatherers: Greening Our Urban Spheres"** Co-curated by Berin Golonu and independent curator Veronica Wiman of Sweden, this activist exhibition is intended to further the green dialogue through collaborations between artists and organizations, con-

CONTINUES ON PAGE 32 ››





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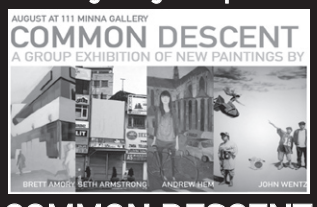
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Half-Life of a Dream: Contemporary Chinese Art

from the Logan Collection



July 10–October 5, 2008

SFMOMA

151 Third Street
www.sfmoma.org

SUI JIANGUO *The Sleep of Reason*, 2005
Collection Vicki and Kent Logan

Half-Life of a Dream: Contemporary Chinese Art from the Logan Collection is organized by the San Francisco Museum of Modern Art.
Support for the catalogue is provided by Sotheby's.
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Asian art CONT»

wife Vicki, writes extensively on his collection in the SFMOMA show's catalog. Apparently it takes vision — and packaging — to float this work into a western context.

Other shows continue the focus on Asia, including Chinese sculptor Zhan Wang's solo turn at Haines Gallery (Sept. 4-Oct. 4). His super-shiny metal scholar's rock is a highlight in the de Young's sculpture garden, and that museum has organized a historical show with themes that may prove to be an interesting counterpoint: "Asian/American/Modern Art: Shifting Currents, 1900–1970" (Oct. 25-Jan. 18, 2009), which surveys work by Asian and Asian American artists who worked in the United States — albeit at a time when the art world was less heated and international than it is today. Yerba Buena Center for the Arts and Mills College Art Museum expand the geographic scope with, respectively, Manila-Bay Area exchange show "Galleon Trade: Bay Area Now 5 Edition" (Sept. 4–Oct. 19) and "The Offering Table: Women Activist Artists from Korea" (Sept. 6-Dec. 7). The Asian Art Museum opens another can of cultural worms — and dazzling artifacts — with the historical "Arts of the Islamic World from Turkey to Indonesia," Sept. 5–March 1, 2009. One hopes that such exhibits expand on what we ordinarily think of as Asian art, contextualizing the current fascination with the contemporary Chinese art scene. **SFBG**

GLEN HELFAND'S PICKS FOR FALL VISUAL ART

- "Andrew Schoultz: In Gods We Trust," Sept. 4–Oct. 25. Reception Sept. 4. Marx and Zavattero, 77 Geary, SF. (415) 627-9111, www.marxzav.com
- Renzo Piano's California Academy of Sciences building opens Sept. 27. 55 Music Concourse, Golden Gate Park, SF. (415) 379-8000, www.calacademy.org
- Teddy Cruz and Pedro Reyes, Oct. 17–Dec. 13. Reception Oct. 16. Walter and McBean Galleries, San Francisco Art Institute, 800 Chestnut, SF. (415) 749-4563, www.waltermcbean.com
- "Lutz Bacher: ODO," Oct. 31–Dec. 13. Ratio 3, 1447 Stevenson, SF. (415) 821-3371, www.ratio3.org
- "The Art of Participation: 1950 to Now," Nov. 8–Feb. 8, 2009. SFMOMA, 151 Third St., SF. (415) 357-4000, www.sfmoma.org

Shows CONT»

versations with the public, and urban interventions.
Oct. 31–Jan. 11, 2009. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-ARTS, www.ybca.org

KIMBERLY CHUN

- **"Barbara Holmes and Casey Logan"** What a dump! The two artists' four-month residency climaxes with 3-D work inspired by and composed of salvaged material. Sculptor Holmes worked with wooden lattice to create a series of kaleidoscopic forms in assorted states of weatheredness, while Logan musical gear and other detritus into pieces that meld with his fascination with science and fiction.
Sept. 26–27. SF Recycling Art Studio, 503 Tunnel, SF. www.sfrecycling.com/AIR
- **"Nikki McClure"** The graphic rep of Olympia, Wash.'s riot grrrl scene is undoubtedly best known for her bold, iconic paper cuts revolving around nature, motherhood, activism, and community. Music cover-art, illustrations, and books have all found a place in a vision grounded in simple gestures, uncontrived pleasures, and everyday labors.
October–November. Needles and Pens, 3253 16th St. SF. (415) 255-1534, www.needles-pens.com
- **"Outpost"** Exploding the imaginary and futuristic dimensions of architecture, "Outpost" collects the apocalyptic planes and jagged rubble of Bay Area sculptor David Hamill and the dazzling grids and Spirograph-esque constructs of New York City artist Jeff Konigsberg.
Sept. 5–Oct. 18. Reception Sept. 5. Johansson Projects 2300 Telegraph, Oakl. (510) 999-9140, johanssonprojects.net
- **"Hilary Pecis"** Folktronica, meet your maker: the SF artist creates her downright psychedelic panoramas by layering drawings with fragments sliced from glossy magazines. Pecis was also recently named as a recipient of the 2008 Murphy and Cadogan Fellowships in the Fine Arts and will be showcased at SF Arts Commission Gallery.
Sept. 6-26. Reception Sept. 6. Receiver Gallery, 1415 Valencia, SF. (415) 550-RCVR, receivergallery.com. Also "Immediate Future: the 2008 Murphy and Cadogan Fellowships in the Fine Arts," Sept. 6-Oct. 18. SFAC Gallery, 401 Van Ness, SF. (415) 554-6080, www.sfacgallery.org
- **"Yves Saint Laurent"** *Viva le smoking!* The beloved groundbreaker may be dead, but Yves Saint Laurent has never been hotter, judging from this autumn's many attempts at rich-hippie/gypsy folklorico, highly sexed men's wear for women, and silky Parisian-lady drag. This major retrospective's single US turn showcases more than 120 accessorized ensembles in addition to drawings, photos, and videos.
Nov. 1–March 1, 2009. De Young Museum, Golden Gate Park, 50 Hagiwara Tea Garden Drive, SF. (415) 750-3600, www.famsf.org/deyoung

JOHNNY RAY HUSTON

- **"I Feel I Am Free But I Know I Am Not"** See "Fall Arts Preview 2008," page 22.
Sept. 4–Nov. 1. SF Camerawork, 657 Mission, 2nd floor, SF. (415) 512-2020, www.sfcamerawork.org
- **"Double Down: Two Visions of Vegas"** Olivo Barbieri looks at Vegas as toy town.
Sept. 18–Jan. 4, 2009. SFMOMA, 151 Third St., SF. (415) 357-4000, www.sfmoma.org
- **"Bayete Ross-Smith: Pomp & Circumstance"** and **"Jonathan Burstein: Visage"** Ross-Smith's prom portraits are fresh, and Burstein's paintings of museum guards trampoline off the humor present in his handsome past portraits of himself.
Sept. 4–Oct.11. Patricia Sweetow Gallery, 77 Geary, mezzanine, SF. (415) 788-5126, www.patriciasweetwogallery.com
- **"Lutz Bacher: ODO"**
Oct. 31–Dec.31. Ratio 3, 1447 Stevenson, SF. (415) 821-3371, www.ratio3.org
- **Open Studios** A step outside the galleries, museums, and art fairs, into the homes of SF art — for better, for worse, and for real.
Oct. 11–Nov. 2. Various locations, SF. (415) 861-9838, www.artpsan.org
- **"Dustin Fosnot: Simmons Beautyrest"** Fosnot's comic inventiveness should be a relief.
Oct. 14–Nov. 15. Steven Wolf Fine Arts, 49 Geary, suite 411, SF. (415) 263-3677. www.stevenwolffinearts.com
- **"LA Paint"** A survey of 11 painters, sure to fan a variety of Bay-and-LA flames.
Oct. 4–March 8, 2009. Oakland Museum of California, 1000 Oak, Oakl. (510) 238-2200, www.museumca.org
- **"These are the People in Your Neighborhood"** Mr. Rogers is quoted for this 15th birthday celebration including work by Libby Black and Xylor Jane, among others.
Sept. 12–Oct. 17. Gallery 16, 501 Third, SF, www.gallery16.com
- **"Artists Ball Seven: The New Party"** Stanlee Gatti and Mos Def, together at last.
Oct. 3. YBCA, 701 Mission, SF. (415) 978-2700, www.ybca.org
- **"Warhol's Jews: Ten Portraits Reconsidered"** A prelude to "Warhol Live," which hits the de Young next year.
Oct. 12–Jan. 25, 2009. Contemporary Jewish Museum, 736 Mission, SF. (415) 655-7800, www.thecjm.org **SFBG**

stage

From left: Keith Hennessy dances in the Yerba Buena Center for the Arts' Bay Area Now 5 series; Juliet (Maile Okamura) and Romeo (Noah Vinson) in Mark Morris Dance Group's *Romeo and Juliet, On Motifs of Shakespeare*; politicians (Charles Shaw Robinson, Charles Dean) speechify in *The Best Man* at Aurora Theatre; the Builders Association pushes boundaries with *Continuous City*, also at YBCA.

KEITH HENNESSY PHOTO BY ILYA NOE; MARK MORRIS DANCE GROUP PHOTO BY GENE SCHIAVONE; *THE BEST MAN* PHOTO BY DAVID ALLEN; *CONTINUOUS CITY* PHOTO BY DBOX



FALL ARTS PREVIEW 2008

Diverse movements

Dance highlights run from modern to the Bard

By Rita Felciano
› a&eletters@sfbg.com

The sheer quantity of advance notices piling up over the summer could overwhelm even a committed dance observer. But then come the *aha!* moments where you grab your pencil to fill in one more slot on the calendar. The Bay Area is still an exceptional place to watch dance, whether you do it at the prestigious Zellerbach Hall or the Mission District's humbler CounterPULSE. By including four local choreographers who have risen to the forefront in recent years, the Yerba Buena Center for the Arts's Bay Area Now 5 (BAN5) series just may be the most noteworthy shows of the fall season. The works of the Erika Shuch Performance Project (*After All, Part 1*, Sept. 12–14), Robert Moses' Kin (*Toward September*, Sept. 18–20), Dohee Lee (*Flux*, Oct. 16–18), and Keith Hennessy (*Delinquent*, Nov. 13–15) couldn't be more different from one another. So these world premieres, supported and — at least partially — commissioned by the YBCA, are a vote of confidence in the health of local dance (check www.ybca.org for performance details). Read on for more notable dance dates.

Courage Group When longtime dancer and arts activist Todd Courage started his own company some six years ago, his work immediately stood for the breadth of its references and its theatrical savvy. *Pinpoint*, an evening of three world premieres, is his most ambitious endeavor yet.
Sept. 11–13, Project Artaud Theater, 450 Florida, SF. (415) 863-9834, www.odctheater.org

Shawl-Anderson 50th Anniversary Gala With dancers flying in from across the nation, this event is a huge celebration of the lives and works of Frank Shawl and Victor Anderson, who have run Shawl-Anderson Modern Dance Center — the Bay Area's oldest dance studio — for the past five decades. The gala is preceded by two performance salons Sept. 19.
Sept. 20, St. John's Presbyterian Church, 2727 College, Berk.; www.shawl-anderson.org

Keyhole Dances Erin Mei-Stuart is a smart, witty, idiosyncratic choreographer. For this series of matinee performances, she takes her EmSpace ensemble to the third floor of a Victorian flat in the Fillmore neighborhood. Buy a ticket and find out location details.
Sept. 20–28. private home, SF. www.emspacedance.org/keyhole

Mark Morris Dance Group *Romeo and Juliet* without a balcony scene, but with a happy ending? If anyone can bring this off, MM can. His *Romeo and Juliet, On Motifs of Shakespeare*, is based on the old standby's recently discovered original libretto and score, and is said to reflect Prokofiev's initial vision for the piece.
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FALL ARTS PREVIEW 2008

Curtain calls

Theater gets political, playful, and potent

By Robert Avila
› a&eletters@sfbg.com

Fall arts resolution No. 1: have no faith in leaders. Obummer and McPain will only disappoint, or worse. (Probably worse.) If faith you must ooze, kindly direct it toward people who really care about you and have your interests at heart. Why did Gore Vidal write his play *The Best Man* (1960), for instance? Most likely it wasn't to get elected (though he did try). And Frank Wedekind was even less enamored of the powers that be when he penned his way-pre-punk "tragedy of childhood," *Spring Awakening*, a late 19th-century cri de coeur against authority whose transition to Broadway and electric guitars has both an aptness and an irony going for it that might have amused old FW. As Tom Stoppard confirms, power is a compromised and compromising affair whatever side of history you happen to be on, but rock 'n' roll will save your soul. So will Teddy Pendergrass, for that matter, as soul-survivor and kinetic Philly memoirist Colman Domingo brilliantly attests. So this fall, remember who your real friends are. You can direct any remaining or follow-up questions to author-playwright Kobo Abe, as well as the other miscellaneous sage nonconformists referenced in the list below.

The Best Man A Broadway hit for Gore Vidal, this political comedy-drama remains fresh as a daisy, if such a sweet olfactory simile can apply to the mosh pit of electoral politics.
Now playing through Sept. 28. Aurora Theatre, 2081 Addison, Berk. (510) 843-4822, www.auroratheatre.org

San Francisco Fringe Festival The mighty Exit Theatre turned 25 this year. The SF Fringe Festival, the annual small-theater smorgasbord the Exit serves up each fall, turns a sexy 17. Judging by this year's lineup, that means stripped-down, butt-plugged, bare-bones, rock-hard, strap-on sexy.
Sept. 3–14. Various venues, including the Exit Theatres, 156 Eddy, SF. www.sffringe.org

A Boy and His Soul (Thick House) and ***A Bronx Tale*** (Golden Gate Theatre) If only it were a double bill. These two solo plays about growing up (in Philadelphia and the titular Bronx) take place on radically different Bay Area stages, and deal with radically different stages in the lives of what you might call radically different actors (Coleman Domingo and Chazz Palminteri, respectively). Both are masterful, and as long as you're at it, throw in Carlo D'Amore's own deft and hilarious family-centered solo, *No Parole*, coming to the Marsh in November (www.themarsh.org).
Sept. 3–14. Thick House, 1695 18th St., SF. www.thickhouse.org
Sept. 23–Oct. 19. Golden Gate Theatre, One Taylor, SF. www.shnsf.com

Spring Awakening Best of Broadway brings to town this rock musical makeover of Wedekind's great drama.
Sept. 4–Oct. 12. Curran Theatre, 445 Geary, SF.
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© Fernando Botero, *Abu Ghraib 54*, 2005
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Dance CONT»

Sept. 25–28. Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk. (510) 642-9988, www.calperformances.org

Chitresh Das Chitresh Das has managed to popularize Kathak, one of India's most rhythmic dance forms. For these performances, Das and his musicians will challenge each other to ever-greater heights. It's dance in which improvisation and structure go hand in hand.
Sept. 27–28. Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787, www.kathak.org

Nâ Lei Hulu I Ka Wēkiu Patrick Makuakane is master showman but also a deeply serious practitioner and student of hula. He has gorgeous dancers, and the "Hula Show 2008" promises to be spectacular, witty, and fun. Includes a family show on Sunday.
Oct. 11–19. Palace of Fine Arts, 3301 Lyon, SF. www.cityboxoffice.com

Kirov Ballet A superb company (and orchestra) — but why such a conservative rep for an ensemble that these days performs George Balanchine and William Forsythe in addition to the story ballets?
Oct. 14–19. Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk. (510) 642-9988, www.calperformances.org

Merce Cunningham Dance Company This four-program series is superb overview of half a century of dancemaking by a giant of an artist. The Nov. 7 performance includes colloquia and a conversation with Cunningham.
Nov. 7–15. Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk. (510) 642-9988, www.calperformances.org

Axis Dance Company Over the years Axis has redefined long-cherished ideas about who can and who cannot dance. They are true revolutionaries. This 20th anniversary concert includes works by Sonya Delwaide, Joe Goode, Alex Ketley, and Kate Weare.
Nov. 14–16. Malonga Casquelourd Center for the Arts, 1428 Alice, Oakl. www.axisdance.org

Diablo Ballet With "An Evening on Broadway," featuring the work of George Balanchine, Lynn Taylor Corbett, and Christopher Stowell, Diablo takes a very welcome step away from in-house choreography.
Nov. 21–22. Dean Lesher Center for the Arts, 1601 Civic, Walnut Creek. www.diabloballet.org SFBG

Theater CONT»

www.shnsf.com

Rock 'N' Roll Here comes Tom Stoppard's character-concentrated take on Prague Spring and the Velvet Revolution, as well as leftist politics across several decades of Cold War history. It's a good play to argue about afterward, in your highest pinko dudgeon, over pinot and tartare de boeuf.
Sept. 11–Oct. 12. American Conservatory Theatre, 415 Geary, SF. (415) 749-2228, www.act-sf.org

HyperReal Bay Area performance artist Sara Kraft's low-key brilliance by now merits a neologism: krafty (with a k!). Krafty = shrewd, inventive, technically savvy, wry, playful, tuneful, eerie, unsettling, and, generally speaking, not to be missed.
Oct. 10–12. CounterPULSE, 1310 Mission, SF. 1-800-838-3006, www.brownpapertickets.com/event/36251

War Peace: The One Drop Rule Living Word Festival 2008, titled "Race Is Fiction," features a new collaborative work by Youth Speaks alumni and Teen Poetry Slam champions Chinaka Hodge, Rafael Casal, Daveed Diggs, and Nico Cary. Directed by festival curator Marc Bamuthi Joseph, *War Peace* imagines a drought-ravaged Bay Area as potential war zone.
Oct. 23–24. Theater Artaud, 450 Florida, SF. www.youthspeaks.org

Angry Black White Boy Felonious' Dan Wolf and Tommy Shepherd unveil a poetical rap-fused remix of Adam Mansbach's satirical and incendiary novel about race and identity in the United States, adapted by Wolf.
Oct. 23–Nov. 16. Intersection for the Arts, 446 Valencia, SF. www.theintersection.org

Continuous City Last year's work-in-progress is this year's full-fledged multimedia outing as New York City–based boundary-pushers, the Builders Association, returns with a three-pronged narrative (incorporating much Bay Area–derived material) negotiating the ever-more permeable membrane between the global and the local, and our networked and unplugged experience.
Nov. 6–8. Novellus Theater at Yerba Buena Center for the Arts, 700 Howard, SF. (415) 978-2787, www.ybca.org

Friends Brava! For Women in the Arts' new artistic director Raelle Myrick-Hodges carries forward the spirit of its founding mission with offerings eclectic and unexpected. The revival of *Woman in the Dunes* author Kobo Abe's play *Friends* promises to be a timely and potent production, though Abe penned his scathing absurdist take on gentrification some four decades ago.
Nov. 6–17. Brava Theater Center, 2781 24th St., SF. (415) 647-2822, www.brava.org SFBG

FALL ARTS PREVIEW 2008

Notes of a dirty old man

Or: a portion from a wine-stained notebook

By Charles Bukowski
› a&eletters@sfbg.com

"YOWWWWWWW!"

I was having visions in those days. They came mostly when I was drying out, not drinking, waiting around for money or something to arrive, and the visions were very real — Technicolor and with music — mostly they flashed across the top of the ceiling while I was on the bed in a half-slumberous state. I had worked in too many factories, had seen too many jails, had drunk too many bottles of cheap wine to maintain any sort of cool and intelligent state toward my visions —

"OH, GO AWAY YOU BASTARDS! I BEG YOU! GET THE HELL OUT! YOU'RE GOING TO FLAKE ME FOR SURE! OH MY GOD OH MY JESUS, MERCY!"

It was San Francisco. Then I'd hear a knock on the door. It was the old woman who ran the place, Mama Fazzio.

"Mr. Bukowski?" she said through the door.

"AAAAAAAAKKKK!"

"What?"

"Ulll. Ummph...."

"Are you all right?"

"Oh, sure."

"Can I come in?"

I'd get up and open the door, sweat now cold behind my ears.

"Say ..."

"What?"

"You need something to keep your wine and beer cold, you don't have a refrigerator. Even a pan of water with ice in it would help. I'll get you a pan of water with ice in it."

"Thanks."

"And I remember when you were here two years ago you used to have a phonograph. You'd play symphony music all the time. Don't you miss your music?"

"Yeah."

Then she left. I was afraid to lie down on the bed or the visions would come again. They always came just the moment before sleep. Or the moment before one would have slept. Horrible things: spiders eating fat babies in webs, babies with milk-white skin and sea-blue eyes. Then came faces, 3 feet across with puss-holes circled with red, white, and blue circles. Things like that. I sat in a hard wooden chair and peered at the San Francisco Bay Bridge. Then I heard a rumbling sound on the stairway. Some giant beast crawling toward me? I opened the door. There was Mama Fazzio, 80 years old, pushing and twisting an ancient stand-up green wooden Victrola, the wind-'em-up kind, and the thing must have been twice her weight and clumsy up that narrow stairway and I stood there and said, "Jesus Christ, hold it, don't move!"

"I can get it!"

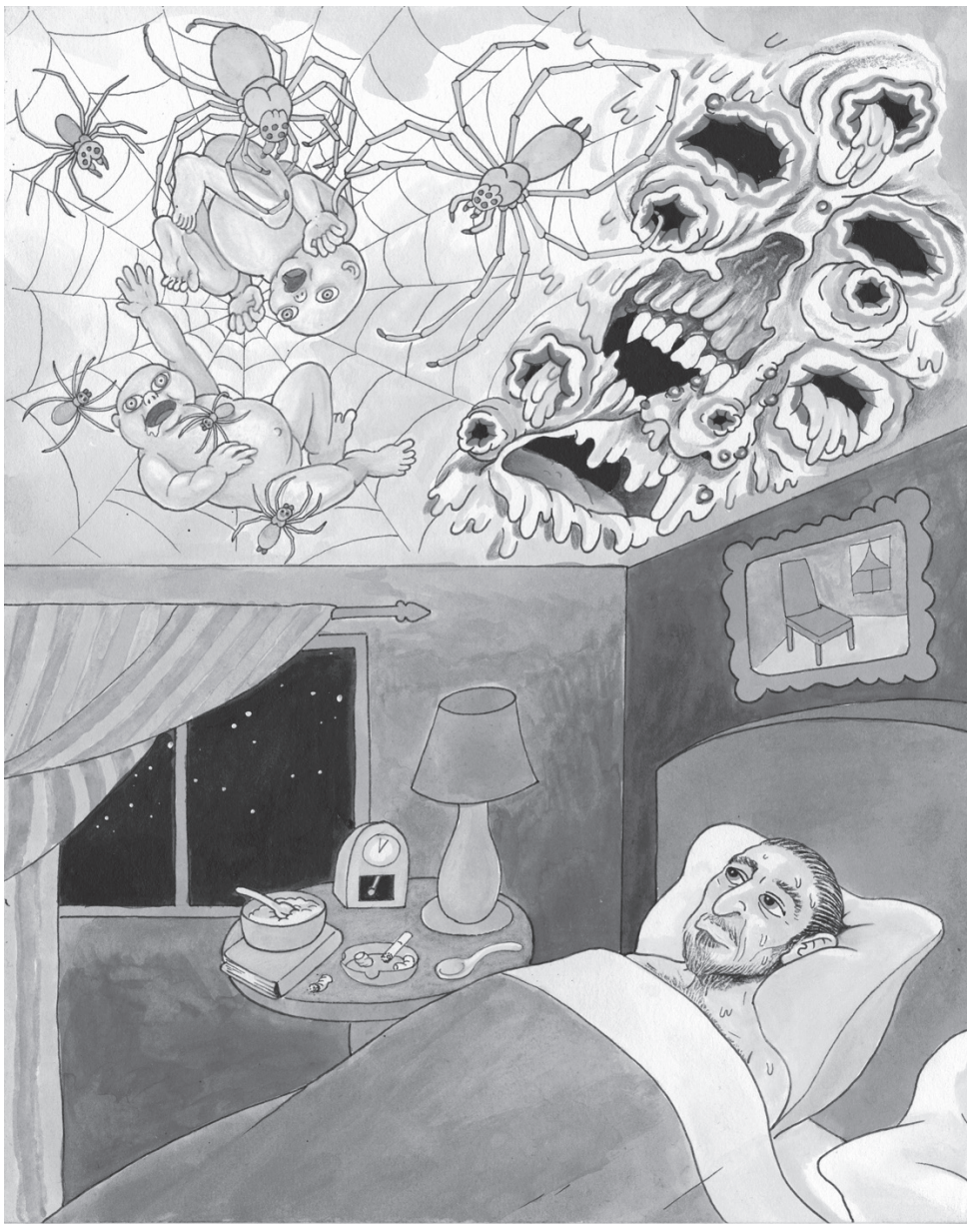


ILLUSTRATION BY MATT FURIE

"You're going to kill yourself!"

I ran down and grabbed the thing but she insisted on helping me. We took it into my room. It looked good.

"There. Now you can have some music."

"Yes. Thanks very much. As soon as I get some records."

"You had breakfast?"

"Not hungry."

"Come on down to breakfast any day."

"Thanks."

"And if you don't have the rent, don't pay it."

"I'll try to have the rent."

"And excuse me, but my daughter was helping me clean your room when she found some papers with writing on them. She was very fascinated with your writing. She and her husband want you to come to dinner at their place."

"No."

"I told them that you were funny. I told them that you wouldn't come."

"Thanks."

After she left I walked around the block a few times and when I came back there was a huge pan of ice with 6 or 7 quarts of beer floating in it plus 2 bottles of good Italian wine. Mama came up 3 or 4 hours later and had a beer.

"You goin' to dinner at my daughter's?"

"You've bought my soul, Mama. Name the night."

She fooled me. She named the night.

The rest of that night I drank the stuff and wound up the old Victrola and watched the empty felt-covered wheel run at different speeds, and I put my head down to the little wooden slits in the belly of the machine and listened to the humming sound. The whole machine smelled good, holy, and sad; the thing fascinated me like graveyards and pictures of the dead, and the night went well. Later in the night I even found a lone record in the belly of the machine and I put it on:

"He's got the whole world
in His hands
He's got you and me, brother
He's got the little babies
in His hands
He's got everybody
in His hands....."

This scared me so much that the next day, hangover and all, I went out and got a job as a stock boy in a department store. I started the day after. Some old gal in cosmetics (she seemed to be at the bad age for women — 46 to 53) kept hollering that she had to have the stuff RIGHT AWAY. I think it was the insistent shrill insanity in her voice. I told her: "Keep your pants on, baby, I'll be along soon to relieve you of your tensions...." The manager fired me 5 minutes later. I could hear her screaming over the phone: "If that isn't the damndest SNOTTIEST STOCK BOY I ever heard!!! Who the hell does he think he is?"

"Now, Mrs. Jason, please calm yourself ..."

At the dinner it was confusing also. The daughter looked real good and the husband was a big Italian. They were both communists. He had a fine fancy night job somewhere and she just laid around and read books and rubbed her lovely legs. They poured me Italian wine. But nothing made sense to me. I felt like an idiot. Communism didn't make any more sense to me than democracy. And the thought often did come to me as it came to me at the table that night: I am an idiot. Can't everybody see that? What's this wine? What's this talk? I'm not interested. It had no connection with me. Can't they see through my skin, can't they see that I am nothing?

"We like your writing. You remind us of Voltaire," she said.

"Who's Voltaire?" I asked.

"Oh Jesus," said the husband.

They mostly ate and talked and I mostly drank the Italian wine. I got the idea that they were disgusted with me but since I had expected that, it didn't bother me. I mean, not too much. He had to go to work and I stayed on.

"I might rape your wife," I told him. He laughed all the way down the stairway.

She sat in front of the fireplace, showing her legs above the knees. I sat in a chair, watching. I hadn't had a piece of ass in two years. "There's this very sensitive boy," she said, "who goes with my girlfriend. They both sit around and talk communism for hours and he never touches her. It's very strange. She's confused and ..."

"Lift your dress higher."

"What?"

"I said, lift your dress higher. I want to see more of your legs. Pretend I'm Voltaire."

She did show me a little more. I was surprised. But it was more than I could stand.

CONTINUES ON PAGE 37 ››

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Notes CONT»

I walked over and pulled her dress back to her hips. Then I pulled her to the floor and was on top of her like some sick thing. I got the panties off. It was hot in front of that fire, very hot. Then when it was over I became the idiot again:

"I'm sorry. I'm out of my mind. Do you want to call the police? How can you be so young when your mother is so old?"

"It's grandma. She just calls me 'daughter.' I'm going to the bathroom. Be right back."

"Sure."

I wiped off with my shorts and when she came out we had some small talk and then I opened the door to leave and walked into a closetful of overcoats and various things. We both laughed.

"Goddamn," I said, "I'm crazy."

"No, you're not."

I walked on down the stairway, back over the streets of San Francisco, and back to my room. And there in the pan was more beer, more wine, floating in water and ice. I drank it all, sitting there in that wooden chair by the window, all the lights out in the room, looking out, drinking.

The luck was mine. A hundred dollar piece of ass and ten bucks worth of drink. It could go on and on. I could get luckier and luckier. More fine Italian wine, more fine Italian ass; free breakfast, free rent, the flowing and glowing of the goddamned soul overtaking everything. Each man was a name and a way but what a horrible waste most of them were. I was going to be different. I kept drinking and didn't quite remember going to bed.

In the morning it wasn't bad. I found a half empty and warm quart bottle of beer. Drank that. Then I lay down on the bed, started to sweat. I laid there quite a time, became sleepy.

This time it was a lampshade that turned into a very evil and large face and then back into a lampshade again. It went on and on, like a repeat movie, and I sweated sweated sweated, thinking that each time, that face would be the unbearable thing to me, whatever that unbearable thing was. There it came AGAIN!

"AAAAAAAAKKKKK! AKKKKK! JESUS! JESUS EAT PUSSY! SAVE ME, OH LORD JESUS!

The knock on the door.

"Mr. Bukowski?"

"Ummph?"

"Are you all right?"

"Yowp?"

"I said, 'Are you all right?'"

"Oh fine, just fine!"

In came old Mama Fazzio. "You drank all your stuff."

"Yes, it was a hot night last night."

"You got records yet?"

"Just 'He's got the little babies in His hands.'"

"My daughter wants you to come to dinner again."

"I can't. Got something going. Got to clear it up."

"What do you mean?"

"Sacramento, by the 26th of this month."

"Are you in trouble of some sort?"

"Oh no, Mama, no trouble at all."

"I like you. When you come back, you come live with us again."

"Sure, Mama."

I listened to the old woman going down the stairs. Then I threw myself down on the mattress. How the wind howls in the mouth of the brain; how sad it is to be alive with arms and legs and eyes and brain and cock and balls and bellybutton and all the else and waiting waiting waiting for the whole thing to die, so silly, but nothing else to do, nothing else to do, really. A Tom Mix life with a constipation flaw. I was almost asleep.

"AAAAHHHHHHHH-KKKKK! WHEEEEE! MOTHER OF MARY!"

"Mr. Bukowski?"

"Glaglaa$$$"

"What's wrong?"

"Wha'?"

"Are you all right?"

"Oh, fine, jus' fine!"

I finally had to get out of San Francisco. They were driving me crazy. With their free wine and free everything. I'm in Los Angeles now where they don't give anything away, and I'm feeling a little bit better...

HEY! What was THAT???

... SFBG

Reprinted from National Underground Review, *May 15, 1968, courtesy of David Stephen Calonne.*

From the forthcoming City Lights collection Portions from a Wine-Stained Notebook: Uncollected Stories and Essays 1944-1990, *edited by David Stephen Calonne.*

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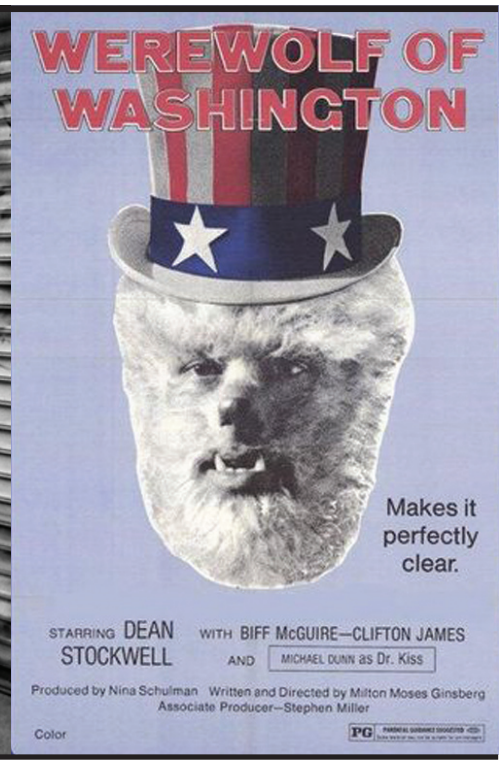
film

From left: this fall, Viggo Mortensen and Ed Harris are Wild West lawmen in the New Mexico-set *Appaloosa*, directed by Harris; Sean Penn stars as iconic gay politician Harvey Milk in Gus Van Sant's *Milk*. Some stars are too big for Hollywood, such as Taylor Mead, who is coming to SF this fall. Politics gets even hairier than usual when *Werewolf of Washington* comes to town for Halloween. | *APPALOOSA* PHOTO BY MATT LANKES; *MILK* PHOTO BY PHIL BRAY









FALL ARTS PREVIEW 2008

Autumn reels

10 big-screen release dates to remember — for better and worse

By Cheryl Eddy
› cheryl@sfbg.com

As summer dwindles into, well, Indian summer (this *is* San Francisco, after all), film fans are all asking the same thing: will *The Dark Knight* be nominated for Best Picture, or what? Like, what other 2008 release has even come close? As the temperature tries to make up its mind between freezing fog and freaky heat, the only thing to do is haul ass to the movieplex and let Hollywood deplete your brain cells as painlessly as possible. Who knows, there might be some awards-season contenders in the following list of fall movie picks. There's at least one talking chihuahua, anyway. All dates subject to change.

Sept. 26: Seems like just yesterday that Shia LaBeouf was giving interviews about how he wasn't going to be a show biz cliché — you know, keeping his head down, concentrating on his career, and avoiding scandalous run-ins with the law. Maybe *Eagle Eye*, in which the erstwhile spawn of Indy Jones plays a ne'er-do-well mysteriously targeted by terrorists, will make it into theaters before he has his first tabloid-fodder romance. Tick-tock, *Us Weekly*!

Oct. 3: Weirdly, there aren't many horror flicks primed for October releases this year. Guess *Beverly Hills Chihuahua*, which stars the voices of nearly every known Latino actor in Hollywood (Edward James Olmos, how could you?), is gonna have to fit the bill. Director Raja Gosnell also helmed both *Scooby-Doo* movies. Far more promising is Ed Harris' *Appaloosa*, a Western about two lawmen (Harris and Viggo Mortensen) whose friendship is tested by, natch, a dame (Renée Zellweger). Those of us for whom "Viggo on a horse" is box-office draw enough can work around the Zellweger.

Oct. 10: Ridley Scott, Russell Crowe, Leonardo DiCaprio, and William Monahan, the Oscar-winning screenwriter of *The Departed*, join forces for *Body of Lies*, a political thriller worth seeing based on the above pedigree alone. So what if Leo has a weird Southern accent in the trailer, and Ridley and Russell's last collaboration birthed the 2006 bomb *A Good Year*?

Oct. 17: Do we really need to see Oliver

CONTINUES ON PAGE 40 ››

FALL ARTS PREVIEW 2008

Cinemania

50 ways to rep film this fall

By Johnny Ray Huston
› johnny@sfbg.com

Mock Up on Mu Craig Baldwin's latest opus, on rocket science and Scientology in California, with the director in person.
Sept. 2. Pacific Film Archive

Obscene A new documentary about Evergreen Review and Grove Press publisher Barney Russet and his many battles on behalf of free speech and real art.
Sept. 5–11. Roxie Film Center

Lost Indulgence and ***In Love We Trust*** A pair of films by up-and-coming Chinese directors Zhang Yibai and Wang Xiaoshuai.
Sept. 6–20. San Francisco Museum of Modern Art, Wattis Theater, 151 Third St., SF. (415) 357-4000, www.sfmoma.org

"History Stutters: Found Footage Films" Bruce Conner's John F. Kennedy–assassination film *Report* (1965) and Ken Jacobs' Malcolm X. assassination response *Perfect Film* (1984) is on the same bill; program also includes a movie with Ed Henderson.
Sept. 9. Pacific Film Archive

Leave Her to Heaven The 1947 Technicolor noir — and ultimate swimmer's nightmare — returns with a demonstration of film restoration.
Sept. 12. Smith Rafael Film Center, 1118 Fourth St., San Rafael. (415) 454-1222, www.cafilm.org

"MilkBar International Live Film Festival" Three days of experimental cinema, including more than 20 local short works.
Sept. 12–14. Noodle Factory Performing Arts Center, 1255 26th St. #207, Oakl. (510) 289-5188, www.milkbar.org

"Unknown Pleasures: The Films of Jia Zhangke" At last, China's vanguard contemporary filmmaker gets an extensive Bay Area retrospective.
Sept. 12–Oct. 17. Pacific Film Archive

"The People Behind the Screen" Local programmers contribute to "Bay Area Now": Jesse Hawthorne Ficks presents girl rock; Stephen Parr of Oddball Films shares a giddy taste of his mega-montage project *Euphoria*; and kino21 puts together performance cinema; Peaches Christ, Queer Women of Color Media Arts Project, and DocFest also have nights.
Sept. 13–Oct. 18. Yerba Buena Center for the Arts

Shatfest Thrillville's tributes to the one and only William Shatner continue with his 1968 spaghetti western *White Comanche*.
Sept. 18. El Cerrito Speakeasy Theater, 10070 San Pablo, El Cerrito. (510) 814-2400, www.thrillville.net

"Taylor Mead: A Clown Underground" The legendary wit Mead visit for screenings that showcase his best starring roles (1960's *The Flower Thief* and 1967–68's *Lonesome Cowboys*).
Sept. 18–21. Yerba Buena Center for the Arts

Forbidden Lies The Roxie is distributing this look at con artist Norma Khouri, which gets a theatrical run after a successful trip through the festival circuit.
Sept. 19. Roxie Film Center

MadCat Women's International Film

CONTINUES ON PAGE 40 ››



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Daniel Craig (with Olga Kurylenko) shows he's no George Lazenby by appearing in his second Bond film, *Quantum of Solace*.
PHOTO BY KAREN BALLARD

Reels CONT››

Stone's George W. Bush biopic, *W.*, having just suffered through eight years of the worst president ever to take office? Is it too soon to point and laugh? Judging from the hilarious (and scary-because-it-might-actually-be-true) trailer, the performances of Josh Brolin and others cast as real-life newsmakers will make *W.* well worth it. Thandie Newton as Condoleezza Rice may be a stretch, but Toby Jones as Karl Rove is particularly inspired.

Oct. 24: Two cunning linguists, *Brick* writer-director Rian Johnson and *Eternal Sunshine of the Spotless Mind* writer Charlie Kaufman, have new flicks out today. Johnson's *The Brothers Bloom* follows the entanglements of con men played by Adrien Brody and Mark Ruffalo; Kaufman makes his directorial debut with *Synecdoche, New York*, in which a dying theater director played by Philip Seymour Hoffman aims to create one last great work of art.

Nov. 14: James Bond (extra-buff Daniel Craig version) returns in *Quantum of Solace*. In *Australia*, Baz Luhrmann, Nicole Kidman, and Hugh Jackman combine their home-country superpowers for a sweeping epic set you-know-where.

Nov. 21: I realize I already foamed over Viggo Mortensen above, but *The Road* — directed by *The Proposition*'s John Hillcoat and adapted from the postapocalyptic Cormac McCarthy novel — absolutely gets my vote for most-anticipated 2008 release.

Nov. 26: The Castro Theatre gets a two-day exclusive on *Milk* before it opens wide Nov. 28. Don't know what *Milk* is? What kind of a San Franciscan are you?

Dec 12: Keanu Reeves stars in *The Day the Earth Stood Still* remake. Insert your own Klaatu/Keanu joke here.

Dec. 25: *The Curious Case of Benjamin Button* reunites *Fight Club* director David Fincher with star Brad Pitt. Based on a 1922 short story by F. Scott Fitzgerald, the film explores the curious-indeed life of a man (Pitt, with copious CG assistance) who ages in reverse. SFBG

Cinemania CONT››

Festival Ariella Ben-Dov's fest turns 12 with eight archival greats (including one by Samara Halperin) and silent films with live rock scores.
Sept. 19 and 23. Various venues. (415) 436-9523, www.madcatfilmfestival.org

"Psychotic and Erotic: Rare Films by Tinto Brass" Ass-fixated erotica that includes talking animals and naked cannibals.
Sept. 24. Yerba Buena Center for the Arts

"How We Fight: Iraqi Short Films" Kino21 kicks off a series with Argentine director Mauro Andrizzi's feature-length compilation of short videos shot by US or British soldiers, Iraqi militia members, and corporate workers.
Sept. 25. Artists' Television Access

"James Dean Memorial Weekend" Come back to the five and dime, or failing that, the Castro, and be sure to wear your red windbreaker.
Sept. 26–28. Castro Theatre

Film in the Fog Gene Kelley is singing in the rain — and the Presidio fog.
Sept. 27. Main Post Theatre, 99 Moraga, SF. (415) 561-5500, www.sffs.org

The World's Largest Shopping Mall The debut or preview of a film by Sam Green and Carrie Lozano is at the heart of a program devoted to psychogeography.
Sept. 27. Other Cinema

Deathbowl to Downtown Coan Nichols' and Rick Charnoski's look at the history of NYC street skateboard culture, narrated by Chloë Sevigny.
Sept. 29. Castro Theatre

"Bette Davis Centennial" She'll tease you, she'll unease you — all the better just to please you.
Sept.–Oct. Castro Theatre

Dead Channels You can never get enough weird horror and fantasy.
Oct. 2–5. Roxie Film Center

Mill Valley Film Festival The major fall Bay Area festival turns 31.
Oct. 2–12. Various venues. (415) 383-5256, www.mvff.org

Rosemary's Baby and **The Devils** Double the demonic hysteria!
Oct. 3. Castro Theatre

"No Wave: The Cinema of Jean Eustache" The series includes 1965's *Santa Claus Has Blue Eyes*, his 215-minute masterpiece *The Mother and the Whore* (1973), his hog-slaughtering documentary — shades of Georges Franju? — *The Pig* (1970), and a 1997 doc portrait of him.
Oct. 4–22. Pacific Film Archive

"Rediscovering the Fourth Generation" The post-Mao cinema that laid groundwork for directors such as Jia Zhangke gets a SF showcase.
Oct. 4–30. San Francisco Museum of Modern Art, Wattis Theater, 151 Third St., SF. (415) 357-4000, www.sfmoma.org

Vertigo The greatest San Francisco movie ever — maybe greatest movie ever — gets the outdoor screening treatment from Film Night in the Park.
Oct. 4. Union Square, SF. (415) 453-4333, www.filmnight.org

"Spirit of '68" and **"Know Your Enemy"** A pair of programs compiled by Jack Stevenson
Oct. 5. Oddball Films, 275 Capp, SF. (415) 558-8117, www.oddballfilm.com

Manhattan and ***Muppets Take Manhattan*** Mariel Hemingway, meet Miss Piggy.
Oct. 7–9. Red Vic Movie House, 1727 Haight, SF. (415) 668-3994. www.redvicmoviehouse.com

"French Cinema Now" A new minifestival from the San Francisco Film Society.
Oct. 8–12. Various venues. (415) 561-5000, www.sffs.org

"Superstars Next Door: A Celebration of SF Amateur Sex Cinema from the '60s" Stevenson looks at that time in SF when everyone would take off their clothes for a camera — with film in it.
Oct. 9–11. Yerba Buena Center for the Arts

"Midnites for Maniacs: Back to School ... in the '90s" Jesse Hawthorne Fucks serves up *Buffy the Vampire Slayer* (1991), *Romeo and Juliet* (1995), and *Starship Troopers* (1997).
Oct. 10. Castro Theatre

"Envisioning Russia: A Century of Filmmaking" The expansive 16-film program extends across eight decades.
Oct. 10–30. Pacific Film Archive

"Protest-sploitation" A lecture-demo by Christian Divine looking at six "youth" films made in 1970, along with a screening of that year's *The People Next Door*.
Oct. 11. Other Cinema

RR James Benning's train film finally reaches a Bay Area destination.
Oct. 14. Pacific Film Archive

Arab Film Festival The festival turns 12 this year.
Oct. 16–Nov. 4. Various venues. (415) 564-1100. www.aff.org

DocFest IndieFest's doc extension turns seven this year with a slate of at least 60 films.
Oct. 17–Nov.6. Roxie Film Center and Shattuck Cinema, 2230 Shattuck, Berk. (415) 820-3907, www.sfindie.com

Leslie Thornton A three-program SF Cinematheque series devoted to the director behind *Peggy and Fred in Hell* (1985–present) and other experimental works, with Thornton in-person.
Oct. 19–26. Yerba Buena Center for the Arts

United Nations Association Film Festival Environmentalism is the focus of the festival's 11th year.
Oct. 19–26. Various venues. (650) 724-5544, www.unaff.org

"I Love Beijing: The Films of Ning Ying" Ning and her acclaimed Beijing trilogy — which spans from the Peking Opera to dogs, cops, and taxi drivers — visit the Bay, capping things a screening of her 2005 "Chinese *Sex and the City*" feature *Perpetual Motion*.
Oct. 23–27. Pacific Film Archive

The Werewolf of Washington The president's speechwriter is a lycanthrope in this Nixon-era flick.
Oct. 31. Pacific Film Archive

"The New Talkies: Bollywood Night" Kino21 presents six works of live narration to Bollywood film scenes.
Nov. 1. Artists' Television Access

"Occult on Camera" Erik Davis charts out the Aleister Crowley–Kenneth Anger–Led Zeppelin triumvirate-of-evil — what does Jimmy Page's appearance in the closing ceremony of the Olympics *mean*?
Nov. 1. Other Cinema

Louise Bourgeois: The Spider, the Mistress and the Tangerine The SF premiere of a new documentary devoted to the sculptor.
Nov. 2–3. Red Vic Movie House, 1727 Haight, SF. (415) 668-3994, www.redvicmoviehouse.com

Ghosts Nick Broomfield's excellent first non-documentary feature, about the abuse of Chinese immigrants in the United Kingdom.
Nov. 7–13. Roxie Film Center

San Francisco International Animation Festival The burgeoning fest and showcase turns three with a program that includes the Cannes favorite *Waltz with Bashir*.
Nov. 13–16. Various venues. (415) 561-5000, www.sffs.org

Luther Price New works by one of the more scathing and harrowing filmmakers on the planet, presented by SF Cinematheque.
Mid-November. Yerba Buena Center for the Arts

New Italian Cinema Will it include Matteo Garrone's Cannes critic's fave *Gomorra*?
Nov. 16–23. Various venues. (415) 561-5000, www.sffs.org

"Films by Martha Colburn" A night of kinetic works by the collage creator, presented in conjunction with a show at Berkeley Art Museum.
Dec. 2. Pacific Film Archive

Robot vs. the Aztec Mummy Thrillville stuffs your stocking with a gem from 1957.
Dec. 11. El Cerrito Speakeasy Theater, 10070 San Pablo, El Cerrito. (510) 814-2400, www.thrillville.net

James Hong A sneak peek at the local director's expose on Japan's rewriting of history, *Lessons in the Blood*.
Dec. 13. Other Cinema

"At Sea" Peter Hutton's *At Sea* (2004-7), about the life and death of a colossal container ship, is the centerpiece of an oceanic SF Cinematheque program.
Dec. 14. Yerba Buena Center for the Arts

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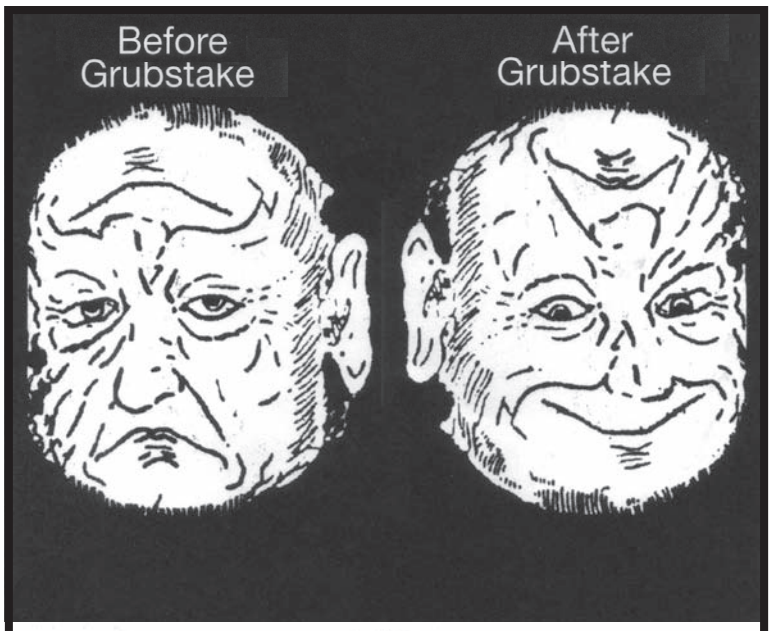
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VIEW the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

LISTEN to the Scott Amendola Trio, with Ben Goldberg and John Shifflett, playing the music of Thelonious Monk and more.

LEARN from our Artist-in-Residence Reddy Lieb about glass making for her Glass Peace installation.

CREATE and design colorful transparent bowls inspired by Chihily.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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AUG 29 Hot August Night Dance, Sunnyvale
AUG 31 Baby Boomers Bash, Monterey Bau/Santa Cruz
SEPT 4 Single Mingle, Silicon Valley
SEPT 5 International Wine Tasting & Dance, San Francisco
SEPT 6 Best of the Men Party, Pleasanton Marriott
SEPT 9 MidLife Singles Mixer, Sausalito
SEPT 10 Free Financial Seminar/ Social, Emeryville
SEPT 13 Singles Extravaganza, Millbrae
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FALL ARTS PREVIEW 2008

Summer lovin' — had me a blast. Summer lovin' — happened so fast ...but *oh*, those summer nights. If you live in SF, those summer nights included one or more of the following: a hoodie, a jacket, or a set of diamond-hard nipples. Now that we're sliding through the fog into September, it's time for the actual San Fran summer — i.e., the fall — to begin. Leave the layers at home for once, let those poor nipples relax, and go find your Danny or Sandra Dee at one of the hedonistic fun fests listed below. **(Kat Renz, Ian Ferguson, and Duncan Scott Davidson)**

BAY AREA FALL FAIRS AND FESTIVALS

AUG. 29-31

Monterey Bay Reggae Fest Monterey County Fairgrounds, 2004 Fairground Road, Monterey; (831) 394-6534, www.mbayreggaefest.net. Fri/29, noon-10pm; Sat/30-Sun/31, 10am-10pm. $28-38. The sprawling Monterey County Fairgrounds plays host to this annual festival featuring the liveliest of modern reggae acts: Mighty Diamonds, Tribal Seeds, and You-Know-Who's son, Ky-Mani Marley, are just samples of this year's lineup.

AUG. 29-SEPT. 1

Sausalito Art Festival Army Corps of Engineers-Bay Model Visitor Center and Marinship Park, Sausalito; (415) 332-3555, www.sausalitoart-festival.org. Fri/29, 6pm-9pm; Sat/30-Sun/31, 9am-6pm; Mon/1, 9am-5pm. $5-20. The Sausalito waterfront will play host to hundreds of artists' exhibits as well as family entertainment and top-notch live music from the likes of Richard Thompson and The Neville Brothers.

AUG. 30-31

Slow Food Rocks Great Meadow at Fort Mason Center, Marina at Buchanan, SF; www.slowfoodnation.org. 11am-8pm. Kids, $10; adults, $69. Part of their Slow Food Nation event taking place around the city, Slow Food Rocks features hip-hoppers Gnarls Barkley, indie darlings the New Pornographers, and unrepentant hippie jammers Phil Lesh and Friends, for those of you who didn't get enough overblown clusterfuck music fest the weekend prior at Outside Lands. Like O.L., Slow Food features exorbitant ticket prices, but at least kids are only ten bucks. Plus, since it's put on by classist food snobs, you'll be sure to get some really bitchin' heirloom tomatoes to go with your $7 cup of beer.
Thai Art and Food Fair County Fair Building, Golden Gate Park, Ninth Ave. at Lincoln, SF; www.watbuddhapradeep.org. 10am-4pm, $5. This fest features Thai kickboxing (stand back!), shadow puppets, classic song and dance performances, a fruit and vegetable carving demonstration, handicrafts, and of course, food, which has been clinically proven to be better than sex.

AUG. 30-SEPT. 21

Free Shakespeare in the Park Presidio parade ground, Lincoln and Presidio, SF; (415) 558-0888, www.sfshakes.org. Sat/30, 7:30pm; Sun/31-Mon/1, 2:30pm, free. Shakespeare's rarely produced *Pericles* gets set in mid-1800s frontier America under the direction of Kenneth Kelleher on the outdoor stage. Families fostering budding lit and theater geeks take note.

SEPT. 1

Cowgirlpalooza El Rio, 3158 Mission, SF; (415) 282-3325, www.elriosf.com. 3-9pm. $10. This sure-to-be-twangy evening on El Rio's patio features music by the most compellingly country-fried musicians around, including BootCuts, Kitty Rose, Starlene, Mighty Slim Pickins, 77 El Deora, and Four Year Bender.

SEPT. 3-7

San Francisco Electronic Music Festival Project Artaud Theater, 450 Florida, SF; www.sfemf.org. 8pm. $12-17. The ninth in an annual series of weeklong electronica parties. Ata Ebtekar, Myrmyr, Tujiko Noriko, Sharkiface, and Alex Potts round out this year's lineup.

SEPT. 6

Power to the Peaceful Festival Speedway Meadows, JFK at Transverse, Golden Gate Park, SF; (415) 865-2170, www.powertothepeaceful.org. 11am-5pm, free. The 10th annual event calling for international human rights and an end to bombing features art and cultural exhibits, talks by Namkha Rinpoche of Tibet and Congresswoman Lynn Woolsey, and performances by Michael Franti, Ziggy Marley, Warren Haynes, and more.

SEPT. 6-7

Autumn Moon Festival Grant between California and Broadway and Pacific between Stockton and Kearney, SF; (415) 982-6306, www.moonfestival.org. 11am-6pm, free. At one of Chinatown's biggest annual gatherings you can see acrobatic troupes, martial artists, street vendors, and, of course, lots of moon cakes. I like the pineapple the best.
Bay Area Pet Fair Marin Center, 10 Ave of the Flags, San Rafael; (415) 229-3174, www.bayareapetfair.com. Sat, 10am-5pm. This event does double duty as a celebration of companion animals and a venue for a massive pet adopt-a-thon, so bring the kids and the dog, or bring the kids and get a dog. Hell, bring the kids and *trade them for a dog*.
Chocolate Festival Ghirardelli Square, 900 N Point, SF; www.ghirardellisq.com. Noon-5pm, free. An indisputably fun weekend at the square includes chocolate goodness from more than 30 restaurant and bakery booths, activities for kids and families, and a hands-free Earthquake Sundae Eating Contest.

SEPT. 13-14

Brews on the Bay Jeremiah O'Brien, Pier 45, SF; (415) 939-1943. www.sfbrewersguild.org. Noon-4:30pm. $40. Beer tasting, live music, and food abound at the San Francisco Brewers Guild's annual on-deck showcase.

SEPT. 14

Solano Avenue Stroll Solano between San Pablo and the Alameda in Berkeley and Albany; (510) 527-5358, www.solanoavenueassn.org. 10am-6pm, free. The long-running East Bay block party features a clown-themed parade, art cars, dunk tanks, and assorted artsy offerings of family fun, along with the requisite delicious food and musical entertainment.

SEPT. 18-19

Wisdom Festival Fort Mason Center, SF. (415) 452-0369, www.wisdomfestival.com. Sat, 10am-8pm; Sun, 10am-7pm. $8-55. This fest features interactive panels, workshops, symposiums, and lectures, all geared toward your inner Shirley MacLaine.

SEPT. 20-21

Mill Valley Fall Arts Festival Old Mill Park, Throckmorton and Cascade, Mill Valley; (415) 381-8090, www.mvfaf.org. Sat, 10am-6pm; Sun, 10am-5pm. $8. Dance your ass off to "Hulabilly" by the Shut Ins or Gypsy jazz by Ned Boynton (and a whole lot more) as you dig the original artworks from dozens of exhibitors, including jewelry, woodwork, painting, ceramics, and clothing.

SEPT. 26-28

A Taste of Greece Annunciation Cathedral, 245 Valencia, SF; (415) 864-8000, www.sfgreekfoodfestival.org. Fri-Sat, 11am-10pm; Sun, noon-9pm; free. Annunciation Cathedral's annual fundraising event is an all-out food festival where you can steep yourself in Greek dishes, wine tasting, and the sounds of Greek Compania.

SEPT. 28

Folsom Street Fair Folsom between Seventh and 12th Streets, SF; www.folsomstreetfair.com. 11am-6pm, free. The world's largest leather gathering, coinciding with Leather Pride Week, features a new Leather Women's Area along with myriad fetish and rubber booths. Musical performers include Shiny Toy Guns and the Joans, and comedian Julie Brown will also appear.

OCT. 2

Shuck and Swallow Oyster Challenge Ghirardelli Square, West Plaza, 900 North Point, SF; (415) 929-1730. 5pm; challenge is free, pairing is $25. How many oysters can two people scarf down in 10 minutes? Find out as pairs compete at this most joyous of spectacles, then head to the oyster and wine pairing afterward at McCormick and Kuleto's Seafood Restaurant, also in Ghirardelli Square.

OCT. 2-5

Oktoberfest by the Bay Fort Mason Center, Marina at Laguna, SF; www.oktoberfestbythebay.com. Thurs-Fri, 5pm-midnight; Sat, 11am-5pm and 6pm-midnight (two sessions); Sun, 11am-7pm; $25. One of the few places your lederhosen won't look silly is the biggest Oktoberfest left of Berlin, where the Chico Bavarian Band will accompany German food and a whole lotta beer.

OCT. 2-12

Mill Valley Film Festival CinéArts at Sequoia, 25 Throckmorton, Mill Valley; 142 Throckmorton Theatre, 142 Throckmorton Ave, Mill Valley; Christopher B. Smith Rafael Film Center, 1118 Fourth St, San Rafael; (925) 866-9559, www.mvff.com. See Web site for times and prices. Documentaries and features of both the independent and international persuasion get screen time at this festival, the goal of which is insight into the various cultures of filmmaking.

OCT. 3-5

Pacific Pinball Exposition Marin County Civic Center Exhibition Hall, San Rafael; www.nbam.org/ppexpo. Fri 2-10pm; Sat-Sun, 10am-midnight; $25-45. Focusing on vintage machines, this festival promises to extol all things relating to those wonderful, shiny balls. I think you get in free if you're a deaf, dumb, and blind kid who can play a mean pinball.

OCT. 6-13

Litquake Various locations, SF; www.litquake.org. San Francisco's annual literary maelstrom naturally features Q&As and readings by a gazillion local authors, including Raj Patel, Alejandro Murguia, Dave Eggers, and Ann Packer, not to mention a 44-bar Lit Crawl for the Hemingway in us all. The gang is honoring writer Tobias Wolff with Litquake's Barbary Coast award for his contributions to the literary life of San Francisco.

OCT. 9-14

Fleet Week Various locations, SF; (650) 599-5057, www.fleetweek.us. If you've ever been covered in burning napalm or had a limb blown off by a thousand needlelike shards from a fragmentary bomb, it'd be best to leave town, as the thunder of the Blue Angels' F-18s will bring back bad memories. Along with the Angels (of death?), Team Oracle and Canada's Snowbirds will perform. And for the lonely among us, North Beach will be assholes and elbows with horny sailors and jarheads. SFBG



Art and Soul

PREVIEW Oakland is one of the 50 most populous and ethnically diverse cities in the United States. No surprise then that the eighth annual Art and Soul festival hosts a boundary-breaking buffet of music, dance, and art — no matter your taste, this Art and Soul will satisfy. The party boasts six stages, each devoted to a particular music or dance style — rock, jazz, Latin, blues, world dance, hip-hop dance, R&B, gospel, and classical. Amazon.com has less selection.

World-class jazz vibraphonist Bobby Hutcherson competes for concert-goers' attention during Saturday's 4:30 p.m. slot; thankfully, he trumps the dance performance (for me at least) — a tribute to popular music videos with Bay Area hip-hop dance companies featuring as-seen-on-TV dancers from *So You Think You Can Dance* and *America's Best Dance Crew* — which runs all weekend anyhow. Headliners Indigo Girls, the Matches, and Stephanie Mills will no doubt draw a crowd, but so will smaller acts like Oakland's own rhythm and rhyme royalty Hieroglyphics, who hit the stage Sunday at 1:35 p.m.

As for art, the market presents pieces to purchase from a variety of artisans. If you find your wallet unexpectedly empty, create your own art: grab a brush and join your neighborhood Monet on the community mural project.

While hip-hop dance and music mingle cross-culturally on stages throughout the pavilion, Minette Mangahas and Cody Kennedy mix the style's graphic incarnation, graffiti, with Japanese calligraphy on umbrella wall hangings. With Wu Tang citing Asian influences (particularly old kung fu flicks) and rap outselling J-pop in Japan, the two styles have become increasingly intertwined, a harmony readily apparent in this stunning streetwise collaboration. **(Ian Ferguson)**

ART AND SOUL Sat/30–Mon/1, Noon–6 p.m.; $5–$10. Entrances at 14th St. and Broadway, 11th St. and Jefferson, 16th St. and San Pablo, and the Promenade beside City Center West Garage on Jefferson; Oakl. www.artandsouloakland.com



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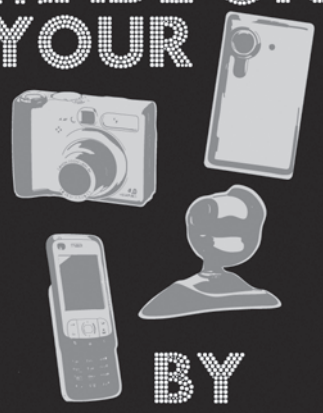
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(FROM CHARMING HOSTESS)
DAN CANTRELL'S MEGABAND
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THE WHORESHOES
CULANN'S HOUNDS
KEMO SABE
SUNDAY SEPTEMBER 7 • 2:30PM • $10 CHILDREN/ $15 ADULTS (CHILDRENS MUSIC/FOLK) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
ELIZABETH MITCHELL
MONDAY SEPTEMBER 8 • 7:30PM • $15
(INDIE/EXPERIMENTAL) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL
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MONDAY SEPTEMBER 8 • 9:30PM • $12 (ROCK)
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Gnarls Barkley

PREVIEW Many a gnarly happening has occurred since I last spoke with Danger Mouse, né Brian Burton. If memory serves, at that time in 2004, around the time he remixed *The Beatles ("The White Album")* (EMI, 1968) and Jay-Z's *The Black Album* (Roc-A-Fella/Island Def Jam, 2003) into *The Grey Album*, the grounded DM was easily forthcoming about his standard-setting, electronic civil disobedience–inspiring endeavor and waxed rhapsodic about art house cinema. The years — and, no doubt, experience as a prolific collaborator (Gorillaz, Van Dyke Parks, and rumored future projects with Sparklehorse and Black Thought) and producer (Beck, the Rapture) — have left Burton more reserved. Regarding Gnarls Barkley — DM's project with Cee-Lo Green, which recently released the acclaimed *The Odd Couple* (Atlantic) — Burton chooses to simply rough out the partnership as that of hometown buds from the Atlanta area. "We knew a lot of the same places growing up," Burton says from Athens, Ga., where Gnarls Barkley concluded a recent tour. "I'd try to sneak in with people, and I'm sure he was already walking right in the front door."

But affection for late rock 'n' roll pioneer Ike Turner brings the Mouse out of his shell. Burton wanted to produce Turner and enlisted the Black Keys to serve as the backing band and songwriters. "We did some demos for some of the songs, but it didn't quite go in the direction we wanted," Burton says. "Ike's voice was so deep and so heavy — it didn't really fit as much as Dan's." So instead DM agreed to produce the Keys' kudo-clad *Attack & Release* (Nonesuch). Turner even got to hear the finished product, and plans were in the works for the Keys to write fitting songs in varied styles for the musical elder before he died. Now Burton tells me he'll try to work with some of the Turner-Keys tracks, and he'll remember the man, who "randomly" stepped in to play on the last Gorillaz release, as a longtime friend who was "very honest. I don't know what he was like when he was younger, even though he told me many stories. But he made you humble." **(Kimberly Chun)**

GNARLS BARKLEY with Ozomatli, the New Pornographers, Medeski Martin and Wood, and Lebo at Slow Food Rocks. Sat/30, 11 a.m.–7 p.m. (Festival continues Sun/31 with Phil Lesh and Friends, G Love and Special Sauce, John Butler Trio, and London Street.) $10–$160. Great Meadow, Fort Mason, SF. 1-877-655-4849, www.festivalnetwork.com/sfr

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

WEDNESDAY 27

ROCK/BLUES/HIP-HOP

!!!, Sugar and Gold Independent. 8pm, $20.
James Blunt Fillmore. 9pm, $39.50.
Dynamic, Joel Streeter, Weather Pending, French Cassettes, Dandelion War Great American Music Hall. 8pm, $15. "Yonas Media's Battle of the Bands."
Hurt, Under the Flood Slim's. 9pm, $15.
In the Red, Set-Off, Chris Proctor and the Sex Offenders Parkside. 9pm.
Leopold and His Fiction, Happy Hollows, Thousandnames Knockout. 9:30pm, $4.
Mon Cousin Belge, Girls, Bridez, Passionistas Café Du Nord. 9pm, $10.
Mosshead, Geva Alon, My Second Surprise Hotel Utah Saloon. 9pm, $7.
Joe Németh Biscuits and Blues. 8 and 10pm, $15.
Semiconductors Annie's Social Club. 9pm.
System and Station Hemlock Tavern. 9pm, $5.
Union Trade, Elephone, One Becomes One Hundred Bottom of the Hill. 9pm, $10.

BAY AREA

Best Intentions Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.
Groove.org Jupiter. 8pm, free.
"Redwood City Blues Jam" Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.
Vs Them 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Bilal Yoshi's SF. 8 and 10pm, $28. Also Thurs/28.

Gaucho, Mitch Marcus Session Amnesia. 8pm, free.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
Jack Gates Quintet Anna's Jazz Island. 8pm, $10.
Mikie Lee and Amber Beckett's. 10pm, free.

FOLK/WORLD/COUNTRY
Jimbo Trout and the Fish People Johnny Foley's. 9pm, free.

BAY AREA
Maraca and the New Collective Yoshi's. 8 and 10pm, $24. Also Thurs/28.
» **Orquestra America** Shattuck Down Low. 8:30pm, $5-10.
Le Vent du Nord Freight and Salvage Coffee House. 8pm, $19.50.

DANCE CLUBS
Arabian Nights El Rio. 8:30pm-2am, $5. Hassan brings back the Middle Eastern vibe, complete with DJs, belly dancers, food, and hookah pipes.
» **Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
» **Club Shutter** Elbo Room. 10pm-2am, $5. DJs Omar, Nako, and Justin get all goth on your ass. Bela Lugosi's dead! (Undead, undead, undead...)
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
» **Midweek Syndrome** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.
» **1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
» **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anubar.com. 9pm-2am, free. House and techno.
Stay Gold Make-Out Room. 10:30pm-2am, $3. DJs Pink Lightning and Rapid Fire play hella queer jams for your rapidly gyrating package.
Yacht Rock Rickshaw Stop. 8pm-2am, $10. The brave souls at the Rickshaw will be screening all 11 episodes of *Yacht Rock*, with cameos by the cast, plus a live set by Guitar Zeros. That's a lot of Loggins, bro.

THURSDAY 28

ROCK/BLUES/HIP-HOP
Anaura, Warren Teagarden, Adrian Bourgeois Hotel Utah Saloon. 9pm, $6.
» **Big Light, Stitchcraft** 12 Galaxies. 9pm, $8.
Corrupters, Black Moon Ritual, Dalton, Stalking Distance Annie's Social Club. 9pm, $7.
» **Drones, Holy Kiss** Hemlock Tavern. 9pm, $7.
Shane Dwight Biscuits and Blues. 8 and 10pm, $15.
Flames, Beer Scouts of America, Invisible Enemies, Dun Bin Had Parkside. 9pm, $6.
» **Hot Water Music, Strike Anywhere, In the Red** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, $22.
Instant Messengers, 2AM Club Rickshaw Stop. 9pm, $10.
Valerie Orth Amnesia. 9pm, $7.
Reggie and the Full Effect, MC Chris, Leathermouth, Warship Bottom of the Hill. 7:30pm, $17.
» **Shearwater, Wye Oak, Neal Morgan** Great American Music Hall. 8pm, $15.
Uptones, Heavenly Sisters, Pine and Battery, Trevor Childs and the Beholders Slim's. 8:30pm, $10.
Tyrone Wells, Jason Reeves Café Du Nord. 7:30pm, $14.

BAY AREA
Creations Beckett's. 10pm, free.
Melissa Etheridge Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 8pm, $36-101.
High Fidels 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

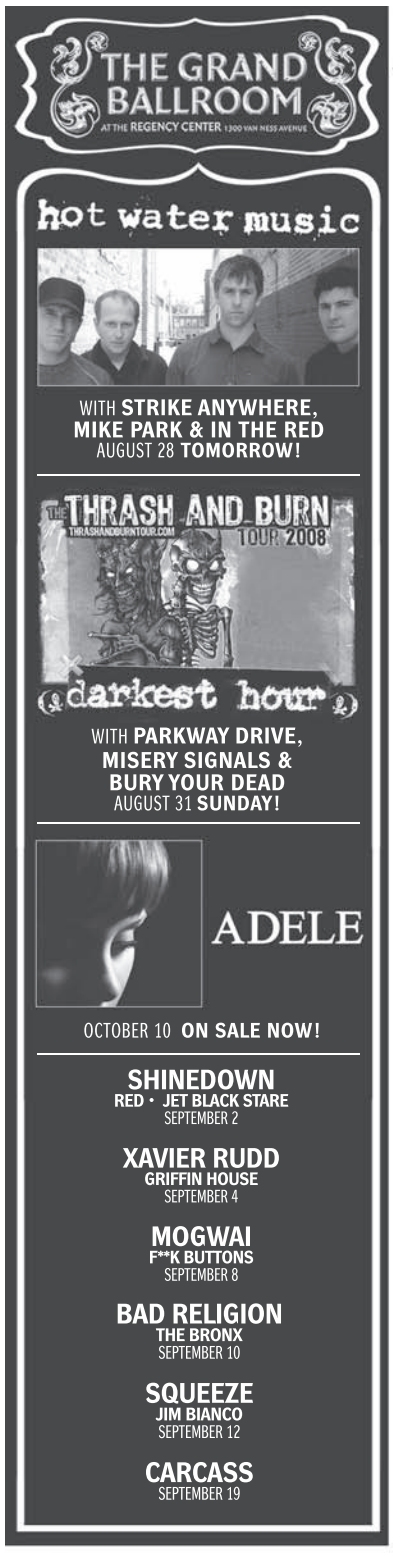
JAZZ/NEW MUSIC
» **Bilal** Yoshi's SF. 8 and 10pm, $28.
» **Lena Dubois** Café Claude. 7:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
» **Thea Farhadian, Iron Dog, Sarah Bernstein, Stuart Popejoy** Luggage Store Gallery. 8pm, $6-10.
Josh Smith Duo Simple Pleasures Café. 8pm, free.
Mark Robinson Enrico's, 504 Broadway; 982-6233. 7pm, free.
Savanna Jazz Trio, Donald Bailey Savanna Jazz. 7:30pm, $5.
Stompy Jones Top of the Mark. 7:30pm, $10.

CONTINUES ON PAGE 46 »



















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THURS/28

JAZZ/NEW MUSIC

CONT››

BAY AREA

Babshad Quartet Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

"Bluegrass and Old-Time Jam" Atlas Café. 8pm, free.
Richard Howell Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgf.org. 12:30pm, free.
›› **Maria Daniela y Su Sonido Lasser, Silverio** Red Devil Lounge. 8pm, $20.
Nicole McRory Johnny Foley's. 9pm, free.
›› **Lee "Scratch" Perry, Heavyweight Dub Champion** Independent. 9pm, $25. Also Fri/29.

BAY AREA

Geva Alon, Krystle Warren, Steve Taylor-Ramírez Starry Plough. 9pm, $7.
Austin Delone, Paul Rogers Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, $15.
›› **Ditty Bops** Freight and Salvage Coffee House. 8pm, $21.50.
Maraca and the New Collective Yoshi's. 8 and 10pm, $24.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
›› **BraziLive** El Rio. 9pm, $8. DJs play Brazilian dance music, plus a live set by Forrófiando.
Compression Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Jazz Hands Make-Out Room. 9pm-2am, free. Rare jazz tracks from the '20s on. Seriously, though: I'm beginning to doubt your commitment to Sparkle Motion.
›› **Mazdaratti** Madrone Lounge. 9pm-2am, free. Rev Underpants and DJ Design bring you "elec'dro, chop-hop, blog prog, and crawk" ... meaning, it's gonna sound like R2D2 got a hold of the angel dust.
1984 Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Pacific Standard Time Levende Lounge. 10pm. DJ Sake1 spins soulful music.

FRIDAY 29

ROCK/BLUES/HIP-HOP

›› **Brocas Helm, Hellhunter, Blind Illusion, Say Bok Gwai** Annie's Social Club. 9pm, $10. Tidal Wave benefit.
Desolation Wilderness, Nodzzz Edinburgh Castle. 9pm.

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Dolorata, Dyspecific, Diamond Daggers, Audrey Howard and the Misters El Rio. 9pm, $8. "Ladies of Rock."
Diunna Greenleaf Biscuits and Blues. 8 and 10pm, $20.
Intronaut, Mouth of the Architect, Behold... The Arctopus, Grayceon Parkside. 9pm, $10.
Mammatus, Hot Lunch, Glitter Wizard Hemlock Tavern. 9:30pm, $7.
Music Lovers, Harbours, FM Radio Amnesia. 9pm, $8-10.
Rykarda Parasol and the Tower Ravens, Veil Veil Vanish, Madelia Café Du Nord. 9:30pm, $12.
Saul Kaye Band, Reckless In Vegas, April's Rain Hotel Utah Saloon. 9pm, $10.
Sonny Smith, Dry Spells Make-Out Room. 7:30pm, $7.
They Call Me Lucky Simple Pleasures Café. 8pm, free.
This Charming Band, Little Bitches, Rock Steady Slim's. 9pm, $14.
Vin Rouge, New Up, Excuses for Skipping Bottom of the Hill. 10pm, $10.
Why?, Tussle, Lets Great American Music Hall. 9pm, $15.

BAY AREA

Blasters, October Allied Uptown. 9pm, $20.
Jerry Hannan Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 9pm, $10.
Monophonics 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, $10.
Pocket Change Marin Brewing Company, 1809 Larkspur Landing, Larkspur; 461-8677. 6pm, free.
Sahn Maru, Appalachian Terror Unit, Wartorn, Germ Attak, Acts of Sedition, Yellow Eyes 924 Gilman. 8pm, $5.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Bryan Girard Quartet, Yago Vasquez Cliff House, 1060 Point Lobos; 386-3330. 7pm, free.
Lisa Mezzacappa's Before and After, Devin Hoff Red Poppy Art House. 9pm, $10.
Sadao Watanabe Group Yoshi's SF. 8 and 10pm, $30. Through Sun/31.
Sasha Jacobsen Trio Café Claude. 7:30pm, free.
Savanna Jazz Trio Savanna Jazz. 8pm, $5.
Terry Disley Experience, Mads Tolling Shanghai 1930. 8pm, free.

BAY AREA

Darryl Rowe and His Quartet Anna's Jazz Island. 8pm, $14.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, $5.
California Cowboys Johnny Foley's. 9pm, free.
Lucid Lovers Park Chalet, 1000 Great Highway; www.beachchalet.com. 8pm, free.
Lee "Scratch" Perry, Heavyweight Dub Champion Independent. 9pm, $25. Also Fri/29.

BAY AREA

Andre Thierry and Zydeco Magic Eagles Hall, 2305 Alameda, Alameda; (510) 522-7626. 9pm, $15.
Caribbean Allstars Ashkenaz. 9:30pm, $10-13.
Bobi Cespedes Yoshi's. 8 and 10pm, $24. Through Sun/31.
Mary Redent Beckett's. 10pm, free.
Rocker T, More Love Band, Dub FX Shattuck Down Low. 9pm, $10.
Safari, Lava Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.

DANCE CLUBS

Activate Lookout, 3600 16th St; www.lookout.com. 9pm, $3. Lord Martine celebrates his birthday to the forbidden gyrations of the Demigods male go-go crew.
Blow Up Rickshaw Stop. 10pm-2am, $10-15. Indie-pop disco noir presented by Jefrodisiac and Emily Betty with special guest DJ Vito from the Rapture.
Bruno's 10pm-2am, $10. DJs Max Kane and Daymitreeus spin hip-hop, funk, and dance grooves.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Colombia Elbo Room. 10pm-2am, $5. DJs Vinnie Esparza, Beto, and Guillermo spin Latin, cumbia, and dance grooves.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

CONTINUES ON PAGE 48 ››

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UNDER THE FLOOD

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LOCAL SCENE NIGHT
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AIR SHOW DISASTER
THE SWEET REVENGE • INVERNESS

THURS. SEPT. 4 • DOORS 7 / SHOW 8 • $30 ADV. / $30 DOOR
AN EVENING WITH
BILL EVANS SOULGRASS
WITH SPECIAL GUEST SAM BUSH

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SUN. AUG. 31 • DOORS 7:30 / SHOW 8:30 • $15 ADV. / $18 DOOR
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FRI. SEPT. 5 • DOORS 7 / SHOW 8 • $20 ADV. / $20 DOOR
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'60'S BRITISH INVASION NIGHT!
THE SUN KINGS (A TRIBUTE TO THE BEATLES)
THE RAVEUPS (A TRIBUTE TO THE YARDBIRDS)
THE HOO (A TRIBUTE TO THE WHO)

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FRI/29
DANCE CLUBS
CONT››

Goldsweat Dark Room at Club Six. 9pm-2am, $5. Shake your groove thing with Just Loco and Bellyup.
Lo-Gear Transfer. 9pm-2am, free. DJs TophOne and Pause spin hip-hop, punk 'n' roll, and electro-trash at this unofficial Critical Mass after-party. With bike films and $2 beers all night.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, $3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
Mission Bombay Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Night of the Remix Madrone Lounge. 9pm-2am, $5. DJs Sativa, Rosshogg, and B.Cause remix hip-hop, R&B, soul, dancehall, and '80s live before your very eyes.
Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
Remedy DNA Lounge. 10pm-4am, $15-20. Deep house and hip-hop.

SATURDAY 30
ROCK/BLUES/HIP-HOP
Action Design, Shuteye Unison, Built for the Sea, Carcrashlander Bottom of the Hill. 9pm, $10.
Anal Cunt, Anal Blast, Infernaeon, Embryonic Devourment, Arise Annie's Social Club. 9pm, $10.
Apache, Impediments Parkside. 9:30pm, $7.
Bayonics Park Chalet, 1000 Great Highway; www.beachchalet.com. 4pm, free.
Black Mayonnaise, Hans Grusel's Krankenkabinet, Occasional Detroit, 0th Hemlock Tavern. 7pm, $7.
Gnarls Barkley, Ozomatli, New Pornographers, Medeski, Martin, and Wood Great Meadow, Fort Mason Center, Buchanan at Marina; www.slowfoodnation.org. 11am-5:30pm, $10-99. "Slow Food Rocks."
Griddle Red Devil Lounge. 8pm, $10.
Holy Rolemodel, Fujiko-Chan, Unko Atama Parkside. 3pm, free.
Adolph Jacobs, Billy Dunn Band Velma's, 2246 Jerrold; 824-7646. 8pm.
Rose's Pawn Shop Hotel Utah Saloon. 9pm, $8.
Scissors for Lefty, Head Like a Kite Rickshaw Stop. 8:30pm, $10.
Slim Cessna's Auto Club, Oh Sees, Second Cousins Great American Music Hall. 9pm, $14.
Solid State Logic, Air Show Disaster, Sweet Revenge Slim's. 8pm, $12.
Earl Thomas, Steph Johnson Biscuits and Blues. 8 and 10pm, $20.
Valerie Troutt and the Fear of a Fat Planet Crew Red Poppy Art House. 9pm, $12-15.
Wave Array, Mister Loveless Make-Out Room. 7:30pm, $7.
Weedeater, Black Cobra, Tarrakian, Smiles Elbo Room. 9pm, $10.

BAY AREA
Firewheel Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8:30pm, $10.
Force, Static Thought, Das Kapital, Wolves and Thieves 924 Gilman. 8pm, $8.
Heartbreaker, Dave Abbott Band Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $18.
Honeydust 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, $10.
Stephen Spano and Blues Burners Marin Brewing Company, 1809 Larkspur Landing, Larkspur; 461-8677. 1 and 6pm, free.

JAZZ/NEW MUSIC
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason;772-5152. 7pm.
Lavay Smith and Her Red Hot Skillet Lickers Café Du Nord. 9pm, $14.
Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.
Sadao Watanabe Group Yoshi's SF. 8 and 10pm, $30. Through Sun/31.
Savanna Jazz Trio, Pascal Boker Savanna Jazz. 7:30pm, $5.
Ricardo Scales Top of the Mark. 9pm, $10.
Terrence Brewer Trio Café Claude. 7:30pm, free.
Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA
Code Name: Jonah Jupiter. 8pm, free.
Nice Guy Trio, Ramon and Jessica JCC of the East Bay, 1414 Walnut, Berk; (800) 836-3006. 8pm, $10-15.

FOLK/WORLD/COUNTRY
"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, $3.
Mark Broussard, Priscilla Ahn, Matt Hires Independent. 9pm, $25.
Old Souls Johnny Foley's. 9pm, free.
Stairwell Sisters, Grass Widow, Brilliant Colors, Fresh and Onlys Amnesia. 8:30pm, $10.

BAY AREA
Brindl, Will Edwards Nomad Café. 7:30pm, free.
Bobi Cespedes Yoshi's. 8 and 10pm, $24.Through Sun/31.
Fuga, Tocayo La Peña Cultural Center. 9pm, $7.
Quejerema Anna's Jazz Island. 8pm, $15.
Zydeco Flames Ashkenaz. 9pm, $10-13.

DANCE CLUBS
El Rio 9pm-2am, free. DJ Maximus spins only the most avant new wave nonhits of yesteryear.
Getting Out Alive El Rio. 3-8pm, $10-20. This gig is a benefit for the foster care film *America's Most Unwanted*, and it features burlesque, drag kings, music, and yum-yum delish barbecue.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
Solos Records Release Party Li Po Lounge, 916 Grant; (510) 395-7001. 9pm-2am, $5. Live sets by Steve Summers and Bookworms, plus DJ sets by Shane King, Disco Shawn, and Malvoeaux, celebrating the release of *Solos in Stereo II*.
El Superritmo Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Surfer Saturdays Lookout, 3600 16th St; www.lookout.com. 3-7pm, free. Homo hotties in board shorts and flip-flops surf the dance floor. Shaka brah!
Swank Mecca, 2029 Market; 621-7000. 10pm-2am, free. DJ Rob Kaftan and plenty of hot dudes.

SUNDAY 31
ROCK/BLUES/HIP-HOP
Darkest Hour, Parkway Drive, Misery Signals, Winds of Plague, Stick to Your Guns, Light This City, Arsis, Arsonists Get All the Girls, After the Burial Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 5pm, $20. "Thrash and Burn."
Royce Haven, Leigh Gregory and Memory's Mystic Band, Les Sylphides Hemlock Tavern. 9pm, $6.
Bob Margolin Biscuits and Blues. 8 and 10pm, $20.
Phil Lesh and Friends, G Love and Special Sauce, John Butler Trio Great Meadow, Fort Mason Center, Buchanan at Marina; www.slowfoodnation.org. 11am-5:30pm, $10-99. "Slow Food Rocks."
Tristan Prettyman, Anya Marina Great American Music Hall. 8:30pm, $18.
Terry Savastano Johnny Foley's. 9pm, free.
Silverghost Knockout. 9pm.
Urinals, Intelligence, Mannequin Man, Nothing People, Traditional Fools Bottom of the Hill. 8pm, $12.
Wadadli Riders, Pollo Del Mar, Tomorrow Men Hotel Utah Saloon. 3pm, $10.

BAY AREA
Fucked Up, Strange Boys, Crystal Antlers 924 Gilman. 5pm, $5.
Instant Messengers, BoRat, Delmon, Taylor P 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free. "Avery Kindler's Birthday Bash."
Judas Priest, Heaven and Hell, Motorhead, Testament Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 5:30pm, $31-131.









Occasional Detroit, Aaaartyyste, Black Mayonnaise, Skozey Fetisch, Scott Arford 21 Grand. 8pm, $5-10.

JAZZ/NEW MUSIC

Sony Holland Duo Café Divine, 1600 Stockton; 986-3414. 7pm, free.
Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.
Sadao Watanabe Group Yoshi's SF. 2pm, $5-26; 7pm, $30.
Savanna Jazz Trio, Michael Jones Savanna Jazz. 7:30pm, $5.
Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, $5.

BAY AREA

Kat Parra Latin Jazz Ensemble Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

"Brazilian Percussion Celebration" Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgf.org. 1pm, free.
Paula Frazer, Causal Fog Make-Out Room. 8pm, $7.
Laura Gibson, Alela Diane, Night Canopy Café Du Nord. 8pm, $10.
Kitchen Fire Parkside. 5pm, free.

BAY AREA

Cascada Town Center, 100 Corte Madera Town Center, Corte Madera; 924-2961. 2-4pm, free.
Bobi Cespedes Yoshi's. 2pm, $5-18; 7pm, $24.
Kugelplex, Gerry Tenney JCC of the East Bay, 1414 Walnut, Berk; (800) 836-3006. 7pm, $10-20.
Redwing Bluegrass Band Jupiter. 5pm, free.
"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

DANCE CLUBS

Bang the Drum Peacock Meadow, Golden Gate Park, Kezar at Stanyan. 1-5pm, free. Celebrate Kevvy Kev's long-running KZSU hip-hop show with live sets by Canibus, Das FX, East Flatbush Project, Dan the Automator, Peanut Butter Wolf, Pam the Funkstress, and more.
Big Top Transfer. 10pm-2am, $5. The Homo Circus is leaving town, so get in while you fit in. Featuring DJs Juanita More, Chelsea Starr, and hot drag by Rayza Burn, Candi Gurl, and Hoku Mama Swamp.
Club Havana Jelly's. 4pm, $15. Double header with live sets by Anthony Blea y Su Charanga and Eric Rangel y su Orquestra America, plus DJ Antonio and great Cuban barbecue.
Dub Mission Elbo Room. 9pm-2am, $15. Celebrate 12 years of steady dub with the Third Eye Tribe and DJ Collage, plus the inimitable DJ Sep.
Kraty Kitten's Kraft-a-Billy Parkside. 11am, free. Crafting and crafty girls are to the aughts what circus performing/fire swallowing strippers were to the '90s. Come see for yourself at this craft show and pin-up contest.
Salsa Sundays El Rio. 3pm. Live salsa by Los Rumberos, plus free BBQ and dance lessons.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Wake the Town: From Kingston to London Madrone Lounge. 8pm-midnight, free. Selectors Dukey, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

MONDAY 1

ROCK/BLUES/HIP-HOP

Chop, Guitar Zeros, Pants Pants Pants Café Du Nord. 9pm, $10.
Fucked Up, Crystal Antlers, Strange Boys Hemlock Tavern. 6pm, $10.

JAZZ/NEW MUSIC

Duke Robillard Band Yoshi's SF. 8pm, $14; 10pm, $10.
Monk's Music Trio Simple Pleasures Café. 8pm, free.

FOLK/WORLD/COUNTRY

"Bluegrass Mondays" Amnesia. 8:30pm, free.
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.
77 El Deora, Four Year Bender, BootCuts, Mighty Slim Pickens, Starlene, Kitty Rose El Rio. 3pm, $10. "Cowgirlpalooza."

BAY AREA

"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
Mighty Diamonds, Sister Carol Shattuck Down Low. 8pm, $25.
"Songwriters Symposium" Blakes. 8:30pm, $2-3. Acoustic open mic.

CONTINUES ON PAGE 50 ››


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THUR 8/28 — THE DRONES (AUSTRALIA) — 9PM $7
THE HOLY KISS

FRI 8/29 — MAMMATUS
HOT LUNCH
GLITTER WIZARD — 9:30PM $7

SAT 8/30 — RESIPISCENT PRESENTS - BLACK MAYONNAISE
HANS GRUSEL'S KRANKENKABINET
OCCASIONAL DETROIT
AAARTFSTTE (AUSTIN)
OTH — 7:00PM $7 ADV. TIX ON SALE THROUGH BROWN PAPER TICKETS

SUN 8/31 — ROYCE HAVEN
LEIGH GREGORY & MEMORY'S MYSTIC BAND
LES SYLPHIDES — 9PM $6

MON 9/1 — EARLY - FUCKED UP — 6PM, $10 ADV. TIX ON SALE THROUGH BROWN PAPER TICKETS
CRYSTAL ANTLERS
STRANGE BOYS
LATER - PUNK ROCK SIDESHOW
W/DJ TRAGIC & DUCHESS OF HAZARD — 10PM FREE

TUES 9/2 — MONOTONIX (TEL ATIV) — 9PM, $10 ADV. TIX ON SALE THROUGH BROWN PAPER TICKETS
LUMERIANS
LATE YOUNG

WED 9/3 — FAMILY TREA — 9PM $6
DESOLATION WILDERNESS
BEN KAMAN & THE HOT NEW RINGTONES

THU 9/4 — CLIPD BEAKS — 9PM $6
PAST LIVES
LEYNA NOEL & THE FINER THINGS

FRI 9/5 — JANA HUNTER (GNOMONSONG)
LESSER GONZALES ALVAREZ (CARPARK)
SI CLARO — 9:30PM $8

SAT 9/6 — WALKEN — 9:30PM $6
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Chris "Daddy" Dave
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this weekend!
Fri, Sat, Sun, August 29, 30, 31 ANA
Direct From Japan
SADAO WATANABE GROUP
next week! Mon, September 1
DUKE ROBILLARD BAND
next week! Tues, Wed, September 2, 3
JANE MONHEIT
Thurs, Fri, Sat, Sun, September 4, 5, 6, 7
DAVID BENOIT
Mon, September 8
KRISTI MARTEL
Tues, Wed, September 9, 10
THE BAD PLUS
Thurs, September 11
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JAMES CARTER
Mon, September 15
MADELINE EASTMAN
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from Belize
UMALALI:
The Garifuna Women's Project
Tues, September 2 next week!
ANTHONY WILSON /CHICO PINHEIRO QUARTET "NOVA"
Wed, September 3
LENI STERN - AFRICA
Thurs, Fri, St, Sun September 4, 5, 6, 7
JANE MONHEIT
Mon, September 8
MO'FONE
Tues, September 9
LOLITA SWEET
Wed, Thurs, September 10, 11
JAMES CARTER
Fri, Sat, Sun, September 12, 13, 14
EL DEBARGE
Mon, September 15
SHAYNEE RAINBOLT SINGS RUSSELL GARCIA WITH RUSSELL GARCIA & HIS FOUR-TROMBONE BAND
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HEAVYWEIGHT DUB CHAMPION
THU AUG 28th
FRI AUG 29th
doors 8:30
$25

MARC BROUSSARD
PRISCILLA AHN
MATT HIRES
SAT AUG 30th
doors 8:30
$23 ADV
$25 DOOR

ORGONE
The Hornucopia Festival
in association with Maisha Productions
DIEGO'S UMBRELLA :: LATCH KEY KID
DJ JEREMIAH AND THE AFROBEAT NATION
FRI SEP 5th
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MAISHA PRESENTS BRAZILIAN INDEPENDENCE DAY
SambaDá
Bat Makumba
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DJ FAUSTO SOUSA :: SAMBAMORA DANCE COMPANY
doors 8:30
$17

DAMIEN JURADO
JENNIFER O'CONNOR
WED SEP 10th
doors 7:30
$12

SISTER HAZEL
FIVE AM
ERNIE HALTER
THU SEP 11th
doors 7:30
$17

FRI 9.12 & SAT 9.13/ DOORS 8:30PM/ $20
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JJ GREY & MOFRO
HILL COUNTRY REVUE
FEAT MEMBERS OF NORTH MISSISSIPPI ALLSTARS
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TRICKY
TUE 9.16/ DOORS 7:30PM/ $24
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MICHELLE SHOCKED
FEAT DON WAS
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MENOMENA
DAT'R
MON 9.22/ DOORS 8:30PM/ $17
FEDERICO AUBELE (LIVE)
NATALIA CLAVIER
TUE 9.23/ DOORS 7:30PM/ $23 ADV • $25 DOOR
JUNO REACTOR
FUTURE ROCK
THU 9.25/ DOORS 8:30PM/ $30
JAY SIEGAN PRESENTS
LAIBACH
DJ CRACKWHORE
FRI 9.26 & SAT 9.27/ DOORS 8:30PM/ $20 • $35 2-DAY PASS
MISSION OF BURMA
HANK IV
SUN 9.28/ DOORS 7:30PM/ $15
THE ENTRANCE BAND
LITTLE JOY
FEAT. THE STROKES DRUMMER, FABRIZIO MORETTI
MEGAPUSS
TUE 9.30/ DOORS 7:30PM/ $16
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Your Flesh Invitational

PREVIEW I don't know how you can call yourself punk rock and not love the Urinals. OK, I know, you bought your punk credentials at Hot Topic and had them validated at last year's Warped Tour 'cause you managed to sit through the baby-faced oldsters of Sum 41. But, hey, you haven't lived — nor have you ever truly visited a urinal — till you've heard the now-30-year-old influential unit's muy-primitivo "Salmonella" or "You Piss Me Off." This is punk before it got shoved into a uniform.

It's apt then that the 100 Flowers alter ego project headlines the first annual *Your Flesh* Invitational. Never you mind that the mag — resurrected three years ago as an online pub — was birthed in 1981 in Minnesota, of all places, by Californians Peter Davis and Ron Clark, Ferret Comix's Dave Roth, and Hüsker Dü's Bob Mould, no less. Silly Mouldie decided to dü the music dü instead of the musical journalism dü, and the bristly, bustling, cantankerous rock rag subsequently moved to Chicago in 1999 and ceased regular print production in '04. Yet why produce a show there when this city is ripe for plundering and rich with like-minded souls. Remember, it's *YOUR Flesh* — not the man's — and hence the presence of stellar local fleshpots like Nothing People and the Traditional Fools, capering and cavorting beside the Northwestern angular-rock scions of Intelligence and the Chicago snot-rockers of Mannequin Men. **(Kimberly Chun)**

YOUR FLESH INVITATIONAL With Urinals, Intelligence, Mannequin Men, Nothing People, and the Traditional Fools. Sun/31, 8 p.m., $12. Bottom of the Hill, 1233 17th St., SF. (415) 621-4455, www.bottomofthehill.com

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MON/1
FOLK/WORLD/COUNTRY

CONT››

"Traditional Irish Music Session" Starry Plough. 9pm, free.
Umalali: The Garifuna Women's Project Yoshi's. 8pm, $18; 10pm, $5.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!
Club 99 Stud. 9pm-2am, $3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Death Guild Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

TUESDAY 2

ROCK/BLUES/HIP-HOP

Audio Bomb, Joel Evan, Johnatron El Rio. 8pm, free.
Madjuana Elbo Room. 9pm, $7.
Matt and Kim, Best Fwends, Leyna Noel and the Finer Things Bottom of the Hill. 9pm, $12.
Mommyheads, Brad Brooks, Mumlers Café Du Nord. 9:30pm, $12.
Monotonix, Lumerians, Late Young Hemlock Tavern. 9pm, $10.
Nada Surf, Zach Rogue Great American Music Hall. 8pm, $21. Also Sept 3.
Oxford Collapse, Love as Laughter, Willow Willow Rickshaw Stop. 8pm, $12.
Polvo, Trans Am Bimbo's 365 Club. 8pm, $16.
Shinedown, Red, Jet Black Stare Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 7:30pm, $22.

BAY AREA

Danny Uzilevsky 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

JAZZ/NEW MUSIC

A Fine Line Quartet Simple Pleasures Café. 8pm, free.
Veronica Klaus Enrico's, 504 Broadway; 982-6233. 7pm, free.
Dame Cleo Laine, Sir John Dankworth Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, $50. Through Sept 14.
Jane Monheit Yoshi's SF. 8 and 10pm, $20. Also Sept 3.
Ricardo Scales Top of the Mark. 7pm, $5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
Terry Disley Group Shanghai 1930. 7pm, free.
Vince Lateano Trio and Jam Session Savanna Jazz. 8pm, $5.

BAY AREA

Anthony Wilson-Chico Pinheiro Quartet Yoshi's. 8pm, $16; 10pm, $5.
Chet Baker Project 7 Mile House, 2800 Bayshore, Brisbane; 467-2343. 7pm, free.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Ellen Hoffman" Anna's Jazz Island. 8pm, $5.

FOLK/WORLD/COUNTRY

Jesuz Diaz Latin Ensemble Bollyhood Café, 3372 19th St.; 970-0362. 8:30pm.

BAY AREA

George Kuo, Martin Pahinui, Aaron Mahi Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $20.

DANCE CLUBS

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends. SFBG

club list



DJ Collage performs with Third Eye Tribe during Dub Mission's 12th anniversary at the Elbo Room, Sun/31. | PHOTO BY LUKE MOLONEY

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ANNIE'S SOCIAL CLUB
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(415) 974-1585

ARGUS LOUNGE
3187 Mission
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201 Ninth St
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3049 20th St
(415) 648-1047

BALAZO18
2183 Mission
(415) 255-7227

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601 Eddy
(415) 885-5088

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401 Mason
(415) 292-2583

BOHEMIA LOUNGE
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BOLLYHOOD CAFÉ
3372 19th St
(415) 970-0362

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
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BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
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BUBBLE LOUNGE
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(415) 434-4204

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7 Claude
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650 Indiana
(415) 824-6910

CAFÉ DU NORD
2170 Market
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508 Haight
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CASANOVA LOUNGE
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CITY NIGHTS
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(415) 546-7938

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CLUB DELUXE
1509 Haight
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CLUB NV
525 Howard
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60 Sixth St
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668 Haight
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DNA LOUNGE
375 11th St
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440 Broadway
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DOLORES PARK CAFE
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3192 16th St
(415) 503-1670

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1525 Mission
(415) 355-1525

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398 12th St
(415) 626-0880

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950 Geary
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EIGHT
1151 Folsom
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ELBO ROOM
647 Valencia
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ELEMENT LOUNGE
1028 Geary
(415) 571-1362

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3200 16th St
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401 Sixth St
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314 11th St
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FILLMORE
1805 Geary
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540 CLUB
540 Clement
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662 Mission
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(415) 788-2706

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2534 Mission
(415) 401-0810

LEVENDE LOUNGE
1710 Mission
(415) 864-5585

LEXINGTON CLUB
3464 19th St
(415) 863-2052

LINGBA LOUNGE
1469 18th St
(415) 355-0001

LI PO LOUNGE
916 Grant
(415) 982-0072

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316 11th St
(415) 701-8111

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300 Jefferson
(415) 771-5687

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580 Sutter
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MAD DOG IN THE FOG
530 Haight
(415) 626-7279

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500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
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(415) 647-2888

METRONOME DANCE CENTER
1830 17th St
(415) 252-9000

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MOJITO
1337 Grant
(415) 398-1120

MOOSE'S
1652 Stockton
(415) 989-7800

NICKIE'S
466 Haight
(415) 255-0300

OLD FIRST CHURCH
1751 Sacramento
(415) 474-1608

111 MINNA GALLERY
111 Minna
(415) 974-1719

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747 Third St
(415) 974-1925

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116 Clement
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(415) 437-9240

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CONTINUES ON PAGE 52 ››

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SAT 8/30 9:00 pm $13 $10 students	ZYDECO **ZYDECO FLAMES** 8:00 pm Cajun/Zydeco dance lesson with Dana DeSimone
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APACHE
THE IMPEDIMENTS
+ SPECIAL GUESTS

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9/6 - CLUB FERAL
9/7 - RATTLER, THE UPROAR
9/13 - ANIMOSITY, DECREPIT BIRTH, ANTAGONIST, ARISE
9/14 - FAKE PROBLEMS, COBRA SKULLS, LOOK MEXICO
9/18 - THE GIRLS, WILD WEEKEND
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FRI	SEP 05	10M	CREAM
SAT	SEP 06	9PM	NEW WAVE CITY
SUN	SEP 07	8PM	REBELUTION
THU	SEP 11	9PM	DIGABLE PLANETS
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NIHON OOKAMI (JAPANESE WOLF) BY YUMIKO KAYUKAWA

"Japanese Wolf"

REVIEW When was the last time you chatted on your cell in a crowd of yaks? Or honored the dewy lavender morning with a steaming cup of green tea and a goat friend? Or crouched with a pack of sunset wolves howling on your back?

No offense, but I bet your social circle isn't this diverse. For the girl-woman at the center of Yumiko Kayukawa's paintings, though, communing with nonhuman creatures is typical. Born in the small town of Naie in Hokkaido, Japan, Kayukawa found her muses amid the land's sweeping beauty and native fauna. Her connection with those elements runs throughout her body of work: the giant tiger perched atop the earth, enjoying the company of three lounging pop-tart girls in *Sekai De Ichiban Neko (The World's Biggest Cat)*; the wide-eyed tarsiers helping to hang wishes for stars on bamboo in *Tanabata (Star Festival)*; and the contented whales cuddling a pink scuba-suited underwater heroine in *Oshizukani (Quiet Please)*. Kayukawa makes such intimate relationships with the wild animal kingdom look effortless.

And seductive. Kayukawa's humans are young and pouty-lipped, with bright eyes, suggestively bent backs, and painted nails that are never chipped — even when keeping a frothing bear at bay. Saturated hues and pastels — sea green, cantaloupe, camellia, pale yellow — heighten this playfulness, as do the requisite kanji, floating in space like manga dialogue and titling each curious scene. Kayukawa's eroticized pop vision is imbued with a fearless openness, evident in her decisive lines but even more so in the intention embedded in these paintings. When was the last time you had a tiger by the tail, much like her protagonists, and got away with it? **(Kat Renz)**

JAPANESE WOLF Through Sept. 6. Tues.–Sat., noon–7 p.m. Shooting Gallery, 839 Larkin, SF. (415) 931-8035, www.shootinggallerysf.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, including museums, go to sfbg.com.

GALLERIES

OPENING

Academy of Art University Galleries 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Paintings by alumni Courtney Jacobs, Karen Luke, and Daniel Valadez (reception Sept 4, 5:30-7:30pm). Aug 29-Sept 29. 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Group show of student artwork. Through Thurs/28. Group photography show. Aug 30-Sept 28. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Group photography show. Through Thurs/28. Fine art prints, books, mixed-media work, and an installation by Leah Jachimowicz (reception Sept 4, 5:30-7:30pm). Aug 30-Sept 28.

Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am-10pm. "Under the Affluence," paintings by Rachel Kaye (reception Thurs/28, 7-10pm). Aug 28-Oct 4.

Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. "I'm Sittin' by the Front Door," acrylic paintings by Fahamu Pecou; "2sweet-2kill," multimedia project by Yvonne Lee Schultz (reception Thurs/28, 5:30-7:30pm). Aug 28-Oct 4.

Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. Recent paintings by Manel Anoro. Through Sun/31. "The Athlete and the Artist," paintings by San Francisco Giants shortstop Omar Vizquel (Giants Community Fund benefit and artist reception Sept 4, 5-8pm; $25). Sept 1-7. Recent paintings by Peregrine Heathcote (reception Sept 13, 5-8pm). Sept 1-30.

Catharine Clark 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Starling Drawings," works by Adam Chapman; "Broken Homes," paintings by Julie Heffernan (reception Sept 6, 1-3pm). Aug 30-Sept 27.

Clara Street Projects 170 Clara; www.clarastreetprojects.org. Tues-Sat, noon-6pm. "Clara Street Projects Part II: Site and Situation," group show (reception Thurs/28, 6-8pm). Aug 28- Sept 12.

Galería de la Raza 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. "On the Wall," group show by Galería de la Raza and Kearny St. Workshop artists focusing on the immigration debate (reception Thurs/28, 7:30pm). Aug 28-Sept 26.

Hallway Bathroom Gallery 391A S Van Ness; 864-3278. Sat, noon-6pm. "Landscape Portrait Pattern," group show of small format works (reception Sat/30, 3-8pm). Aug 30-Oct 6.

Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. "Stacked Paintings," works by Byron Spicer. Through Sat/30. "Between the Layers," new mixed media works by Eric Zener (reception Sept 4, 5:30-7:30pm). Sept 2-27.

Magnet 4122 18th St; www.magnetsf.org. Tues, 11am-6pm; Wed-Fri, 2-9pm; Sat, 11am-6pm. Paintings from the "Toilet Train" series by Lisandro Rome Perez (reception Sept 5, 8-10pm). Sept 1-31.

Micaëla 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. "Cold + Hot 2008," group show of glass sculptures. Through Sun/31. "The Big Silence: Works 2003-2008," glass sculptures by Stig Persson (reception Sept 19, 5pm). Sept 2-Oct 31.

Spare Room Project 270 Anderson; www.thespareroomproject.net. By appt. only. "Present Perfect," collaborative works by Eddie Gesso and Analisa Goodin (reception Fri/29, 7-10pm). Aug 29-Sept 12.

Sweet Inspiration 2239 Market; 621-8664. Daily, 9am-11pm. "Sagacity," works by Trey Gallaher (reception Sept 7, 4-6pm). Aug 30-Sept 28.

Toomey Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Ten," group show celebrating the gallery's 10th anniversary. Through Sun/31. New paintings by Stephanie Weber (reception Sept 4, 5:30-7:30pm). Sept 2-30.

Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "When Holy Were the Haunted Forest Boughs," site-specific installation by Christine Shields (reception Fri/29, 7-10pm). Aug 28-Sept 28.

Warnock Fine Arts 49 Geary, suite 211; 677-4001. Tues-Sat, 11am-5:30pm; and by appt. "A Deeper Reality: Fantasy and Satire in Contemporary Printmaking," group show. Sept 2-28.

BAY AREA

Caldwell Gallery 400 County Center, Redwood City; (650) 591-2101. Mon-Fri, 9am-5pm. "The World Is My Canvas," paintings by JoAnneh Nagler. Through Fri/29. "Visual Narratives," large oil and acrylic paintings by Nicolai Larsen. Sept 1-Oct 31.

Donna Seager Gallery 851 Fourth St, San Rafael; 454-4229. Tues-Sat, 11am-6pm. "Luminous Shadow," paintings by Aondrea Maynard (reception Sept 12, 6-8pm). Sept 2-28.

Joyce Gordon Gallery 406 14th St, Oakl; (510) 465-8928. Wed-Fri, noon-7pm; Sat-Sun, 1-4pm. "AeroSOUL," works by Chris Herod, Refa One, and Toons One (reception Fri/29, 6-11pm). Fri/29-Sun/31.

NoneSuch Space 2865 Broadway, second floor, Oakl; (510) 625-1600. Wed-Sat, 1-6pm. "Nature Word — Verbe Nature," silver-sun photographic prints by Susannah Hays (receptions Sept 5 and Oct 3, 6-10pm). Aug 27-Oct 25.

O'Hanlon Center for the Arts 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "Gratitude," works by Peller Marion (reception Tues/2, 6-8pm). Sept 2-30.

Painters Place 1139 Magnolia, Larkspur; (415) 461-0351. Mon-Fri, 10am-5:30pm. Paintings by Christin Coy (reception Sept 4, 6-8pm). Sept 1-30.

Pro Arts 550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm. "New Visions 2008," group show of local artists juried by Lucinda Barnes and Karen Tsujimoto (reception Sept 11, 6-8pm; aritsts' talk Sept 20, 1pm). Aug 28-Oct 24.

Rowan Morrison Gallery 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "Where So Ever You May Go," narrative paintings by Seth Armstrong (reception Sat/30, 7-10pm). Aug 30-Oct 4.

ONGOING

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. "Channel Surfing," paintings by John Bonick. Through Fri/29.

Braunstein/Quay Gallery 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Transparencies," group fiber arts show. Through Sat/30.

Bucheon 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Auto-Da Fé," paintings, hand-embroidered costumes, and sculptures by David Gremard Romero. Through Sun/31.

Café Royale 800 Post; 441-4099, www.caferoyale-sf.com. Mon-Thurs, Sun, 4pm-midnight; Fri-Sat, 4pm-2am. "Graven Images," works by Kamil Dawson. Through Sat/30.

Climate Theatre/Gallery NINE 285 Ninth St; www.climatetheater.com. "Pop Yer Cherry in Da Gender Galaxy," installation by Shiloh Burton

CONTINUES ON PAGE 54 ››

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and Nicole Repack (closing reception Thurs/28, 6-9pm). Through Thurs/28.
Collectively Grasp 850 Greenwich; 673-3744. Wed-Sat, noon-6pm. "Nourishment: A Vital Blueprint," paintings by Chris Wade. Through Sat/30.
Diego Rivera Gallery San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 8am-8pm. "Connectivity: Promises, Memories, Bodies," works by Heather Martin, J.J. Pakola, and Cindy Root. Through Sat/30.
871 Fine Arts 49 Geary, suite 235; 543-5155. Tues-Sat, 10:30am-5:30pm. "Works from the 1940s to the 1960s," works by Edward C. Corbett. Through Sat/30.
Evolving Art Gallery 215 15th St; 255-9091. Mon-Fri, 11am-5pm; Sat, 11am-3pm. Paintings by Marilyn Kuksht. Through Sat/30.
Femina Potens Gallery 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Twisted Elements," sculptures by Susan Latta and Joni Younkins-Herzog. Through Sun/31.
Filipino American Center San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4425. "One Story at a Time: Rebuilding the International Hotel and the Memory of Manilatown," historical photographs and artifacts. Through Sun/31.
Frankee Uno San Francisco 1221 Divisadero; 409-1221. Mon-Fri, 11am-7pm; Sat, 10am-5pm. "Linear Elements," paintings by Moira Burke (closing reception Sun/31, 4-6pm). Through Sun/31.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Jerome Caja Terrible Beauty Award," mixed media sculptures by Mark Paron and paintings by Elena Zolotnitsky. Through Sat/30.
Gamma Photographic Labs 445 Clementina; 864-8155. Mon-Fri, 8:30am-6pm. "Portraits from the San Francisco International Film Festival," photographs by Pamela Gentile. Through Fri/29.
Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Jeffrey Ripple; "New Selections," group show. Through Sat/30.
Hang Art 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Better Days Ahead," paintings by Michael Shankman. Through Sun/31.
Hang Art Annex 567 Sutter; 544-0610. Tues-Sat, 10am-6pm; and by appt. "White Van Professionals," group show. Through Sun/31.
Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Celebrate Summer," group show; "Beyond Representation," group show. Through Sun/31.
John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Summer in the City 2008," group show. Through Sun/31.
John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. "Summer in San Francisco," group show. Through Sat/30.
Joseph L. Alioto Performing Arts Piazza Civic Center, Polk between Grove and McAllister. "Manolo Valdés in San Francisco," bronze sculpture. Through Sun/31.
Katz Snyder Gallery Jewish Community Center of San Francisco, 3200 California, second floor; 292-1233. Mon-Thurs, 8am-10pm; Fri-Sun, 8am-6pm. Works by Israeli Hasidic artists Yaakov Kasjecmacher, Nechama Shaina Levin, Boruch Nachshon, and Yoram Raanan. Through Sun/31.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Dirt Walls," works by Caleb Duarte; "Forces of Nature," group show. Through Sat/30.
Market Street Gallery 1554 Market; 290-1441. Tues-Wed, Fri-Sat, noon-6pm; Thurs, noon-8pm; Sun, noon-5pm. "Current State of Affairs," paintings by Holly Boruck and Tim Svenonius. Through Sat/30.
Mark Wolfe Contemporary Art 49 Geary, suite 200; 369-9404. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "Summer Group Exhibition," works by gallery artists. Through Sat/30.
Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "Then and Now," works by Valentin Popov. Through Sat/30.
Needles and Pens 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. "Cackle Cackle Rackle," works by Tara Jane O'Neil and Vanessa Renwick. Through Mon/1.
111 Minna Gallery 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Common Descent," new paintings by Brett Amory, Seth Armstrong, Andrew Hem, and John Wentz. Through Sun/31.
Oxenrose Salon 448 Grove; 252-9723. Mon-Fri, 10am-8pm; Sat, 10am-6pm; Sun, 11am-7pm. Paintings by Phoebe Seligman (reception Thurs/28, 8:30-11:30pm). Through Mon/1.
Queen's Nails Annex Gallery 3191 Mission; 648-4564. Fri-Sun, noon-6pm. "Estacion Odesia," works by Bay Area artists who are also musicians. Showing concurrently at Yerba Buena Center for the Arts. Through Sat/30.
San Francisco Exposure Gallery 801 Howard; www.exposure.org. Sat, noon-5pm. "Ambiguous Times: American Street Photography 1997-2008," photographs by Christina Koci Hernandez. Through Sat/30.
Scott Nichols Gallery 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. "Frida and Diego: A Personal Memoir," photographs by Lucienne Bloch; "Images of Mexico," photographs by Manuel Alvarez Bravo, Imogen Cunningham, Paul Strand, Brett Weston, Edward Weston, and others. Through Sat/30.
Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "Japanese Wolf," paintings by Yumiko Kayukawa. Through Sept 6.
Southern Exposure 417 14th St; 863-2141. Tues-Sat, 3-6pm. "Mission Voices Summer 2008: INsight OUT," works by Mission youths. Through Fri/29.
Velvet da Vinci 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. "Change," sculptural works incorporating coins by Stacey Lee Webber. Through Sun/31.
Zinc Details 2410 California; 776-2100. Mon-Sat, 11am-7pm; Sun, noon-6pm. "Ghost Imprints," paintings by Kelly DeFayette. Through Sun/31.

BAY AREA

ABCo Artspace 3135 Filbert, Oakl; 948-7878, www.abcoartspace.com. "Waterproof," group show of the gallery's eight artists-in-residence. Through Sat/30.
Avenue 25 Gallery 32 W. 25th Ave., suite 201, San Mateo; (650) 349-5538. Mon-Fri, 9-5pm. "Bay Area Landscape Paintings," works by James Hartman. Through Thurs/28.
Bridge Storage Gallery 23 Maine, Point Richmond; (510) 233-3348. Call for hours. Works by Aaron Wallis. Through Thurs/28.
A Different Day Gallery 1233 Solano, Albany; (510) 868-4904. Fri, 3-7pm; Sat-Sun, 11am-6pm; and by appt. "Through Immigrant Eyes," works by Siddhartha Deb, J.J. Jose, and Michael Sacramento. Through Sun/31.
Eclectix Store and Gallery 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. "Our Quiet Earthquake," mixed-media works by Aunia Kahn. Through Sun/31.
Johansson Projects 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Radialvedic," works by Jill Gallenstein, Kristina Lewis, and Kana Tanaka. Through Sat/30.
Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. "Residency Projects, Part 3," works by Katsutoshi Yuasa and Richard T. Walker. Through Sat/30.
K Gallery Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. Mon-Thurs, 6-9pm; Sat-Sun, 10am-5pm. "Cross Currents: Artists of Alameda County," juried group show. Through Sun/31.
Mercury 20 Gallery 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Accordion Dreams," paintings by Julie Alvarado; "Slipping (Into Something)," paintings by Kathleen King. Through Sat/30.
Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10:30am-2:30pm. "Dreams in Metaphor," black-and-white photographs by Moja Ma'at. Through Sat/30.
Rebound Bookstore 1541 Fourth St, San Rafael; 482-0550. Mon-Sat, 10am-6pm. "Shikishi," poetry and calligraphy by Ziuisen Soijima. Through Sun/31.
Swarm Gallery 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. "The Sum of Its Parts," group show of gallery artists; "My Closet in a Plain Brown Wrapper," installation by Terry Furry. Through Sun/31.
Zza's Enoteca 550 Grand, Oakl; (510) 839-9124. Mon-Tues and Sun, 5-10pm; Wed-Thurs, 5-11pm; Fri-Sat, 5pm-midnight. "The Werewolf Simulacrum," paintings by Obi Kaufmann. Through Mon/1. SFBG

PHOTO BY TYRONE DOMINGO



CONTRA-TIEMPO

PREVIEW For one reason or another, you still need to have a pipeline into the "ethnic" dance community to find Latino choreographers, and so far few contemporary choreographers have emerged from their midst. That said, the first San Francisco performance by Los Angeles–based CONTRA-TIEMPO, at the very least, promises a glance at how young Latinos see themselves in a contemporary urban context. Like her older counterpart Merian Soto on the East Coast, Ana Maria Alvarez is fascinated with salsa as an expression of Latino identity. A 2005 performance of the company's signature piece *Against the Times/CONTRA-TIEMPO*, inspired by salsa's inherent rhythmic contradictions, presented an ensemble in which the women were as likely to lead as the men. This signature piece is both an edgy examination of what Alvarez has called a look at "the complexity of resistance and struggle for Latinos in the United States" and a joyous celebration of community. Included in the sound score are voice-over quotes by the likes of César Chávez, Che Guevara, José Martí, Pablo Neruda, and Gabriela Mistral. The show opens with CONTRA-TIEMPO's newest company work, *I Dream America* (2007), a 40-minute "movement opera" inspired by Langston Hughes. The piece looks at tensions between African Americans and Latinos. Also included is a pure salsa piece, *Alba Ache* (2007), for two couples: one on screen, one on stage. **(Rita Felciano)**

CONTRA-TIEMPO Fri/29–Sat/30, 8 p.m., $25 CounterPULSE, 1310 Mission, SF

(415) 626-2060, www.counterpulse.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings.

THEATER

OPENING

Frozen Eureka Theatre Company, 215 Jackson; (510) 568-4118, www.ticketweb.com. $20-25. Previews Wed/27-Thurs/28, 8pm. Opens Fri/29, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Sept 14. Eastenders Repertory Company perform in Bryony Lavery's psychological drama about a serial-killing mom.
Ubu Rock! Teatro de La Esperanza, 2940 16th St; 1-800-838-3006, www.brownpapertickets.com. $25. Opens Fri/29, 8pm. Runs Thurs-Sat and Mon, 8pm. Through Sept 20. Empty Set Productions presents the mosh-pit musical that calls for audience participation.

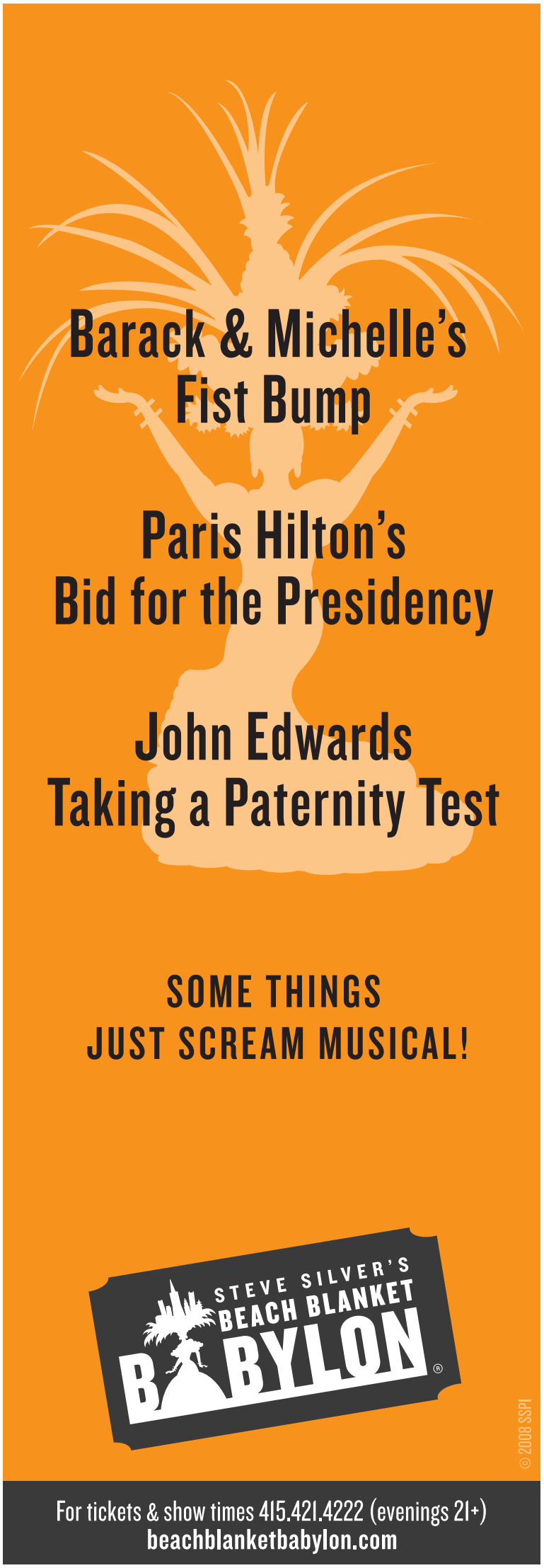
BAY AREA

Candide Berkeley City Club, 2315 Durant; (510) 499-0356, www.randt.org. $22. Previews Fri/29, 8pm. Opens Sat/30, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Sept 21. Director Cliff Mayotte reinterprets Voltaire's satire by using a commedia dell'arte effect.
It's a Bloomin' Twofer Live Oak Theater, 1301 Shattuck, Berk; 1-800-838-3006, www.myspace.com/bloomintwofer. $16. Opens Thurs/28, 8pm. Runs Thurs-Sat, 8pm; Sun/31, 2pm. Through Sept 6. Writer and director Clay Rosenthal stages two one-act musicals, *A Noir Musical* and *Staged Reading*.
Much Ado About Nothing Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org. $15-30. Previews Fri/29-Sat/30, 8pm; Sun/31, 4pm. Opens Sept 5, 8pm. Runs Fri-Sat, 8pm; Sun, 4pm. Through Sept 28. Marin Shakespeare Company presents the Elizabethan battle-of-the-sexes comedy.
Yellow Jackets Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. $33-71 ($27-39 for previews). Previews Fri/29-Sat/30 and Tues/2, 8pm; Sun/31, 7pm. Opens Wed/3, 8pm. Runs Wed, 7pm; Tues and Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Sun, 2 and 7pm. Through Oct 12. Berkeley Rep presents a world premiere of Itamar Moses' play about racial tensions at his high school, Berkeley High.

ONGOING

Bad Habits Theatre Rhinoceros, 2926 16th St.; www.tixbayarea.com. $20-25. Wed/27-Sat/30, 8pm. Square MaMa revives Terrence McNally's medical farce with a third, playwright-approved script.
The Ballad of Edgar Cayce (A Bluegrass Operetta) Traveling Jewish Theatre, 470 Florida; 831-1943, www.constructioncrewtheater.com. $15-20. Thurs/28-Sat/30, 8pm. Playwright Gary Aylesworth currently has 17 full-length plays to his credit. I can only go by the last two, but by themselves they amount to something special on the theater landscape. As with 2006's *See That My Grave Is Kept Clean*, Aylesworth and coperformer Peter Newton engage in a riveting archeology of our national zeitgeist, relying on an exquisite theatrical and musical vocabulary to tap, and provokingly channel, a vast reservoir of American folk and popular culture. Here they concentrate on the "American prophet" and renowned Christian psychic Edgar Cayce (1877–1945), deftly portrayed by Aylesworth (who also gives us Gloria Swanson, among others), trying throughout to talk Paramount's Jesse L. Laski (Newton) into producing a script by Cayce. Scenes and characters come in flashes, like one of Cayce's visions, producing a collagelike narrative that unfolds in a display of exhilarating versatility and a handful of choice stage properties (not least a variety of musical instruments and some well-honed vocal chords). Very much an operetta in its deployment of rhythm and song (from traditional folk pieces to Aylesworth's fine originals), *Ballad* is also a resonate portrait, a sly treatise, and a kind of prophecy in the American idiom that makes good on Cayce's promise to "see you on the other side." (Avila)
Beach Blanket Babylon Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.
A Bowl of Rose Leaves Studio 300 Theatre, 442 Post, fifth floor; www.abowlofroseleaves.com. $19-23. Thurs/28-Sat/30, 8pm. Fred Smith's comedy looks back at modern art and artists.
Cabaret SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. $40-50. Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. SF Playhouse wraps its season with a lively, beautifully designed mounting of the 1966 Kander and Ebb Broadway musical (later movie) set amid the gleefully decadent escapism of a Berlin nightclub as the Weimar years give way to the Nazi takeover. Leading an enjoyable cast are Lauren English, who returns after a hiatus to the Playhouse stage, in a sharp and gutsy turn as the irrepressible Sally Bowles, a sympathetic Daniel Krueger as Cliff, the young writer and her game but naive companion, and a big and boisterous Brian Yates Sharber as the club's blithe and mischievous emcee. Nimbly aided by Barbara Bernardo's saucy burlesque choreography and strong musical performances under direction of Martin Rojas-Dietrich (in which cast members also play instruments), director Bill English captures the winning balance of exuberant humor, private drama, and the dark rumblings of future catastrophe fomented in Joe Masteroff's book — a balance particularly well struck in the romantic subplot between landlady Fraulein Schneider (a fun, feisty Karen Grassle) and her courting Jewish grocer Herr Schultz (a humorously and affectingly expansive Louis Parnell). (Avila)
Emo! The Musical! Boxcar Playhouse, 505 Natoma; www.beardsbeardsbeards.com. $15-30 sliding scale. Thurs/28-Sat/30, 8pm. Troubled teen misfits social climb and try to save the planet from collision with an asteroid in a musical satire.
Fool for Love Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. $20-30 ($15 for previews, $35 for opening). Thurs-Sat, 8pm (also Fri-Sat, 10pm). Through Sept 6. Sam Shepard's torrid love story set the standard for many a lonely highway motel-room drama to come.
Friends Are Forever New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $28-34. Wed-Sat, 8pm; Sun, 2pm. Through Sept 21. Things get awkward for lovers of only one degree of separation in San Francisco playwright Tom W. Kelly's gay comedy.
Oh My Godmother! Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmy-godmother.com. $25-30 ($20 for previews). Thurs/28-Sat/30, 8pm; Sun/31, 3pm. Eager performances, lively choreography, and some in-jokey SF humor help give Ron Lytle's 2005 "Cinderella-is-a-fella" musical comedy, set in the Castro, a reasonably smooth San Francisco landing. But the show, spotted with capable if usually underwhelming songs, is ultimately as thin as the Beach Blanket fare it probably has its eye on, without the same heft in showmanship and with a tad less finesse. Albert (an amiable Brandon Finch) is a young gay man burdened by his homophobic stepmother (Jenifer Tice) and stepsisters (Julia Etzel and Lisa Otterstetter) — cartoon females who become the principle vehicles for a small but persistent streak of misogynist humor. When "Cinderalbert" (as they mockingly call him) falls literally for the neighborhood's hot and rich young Prince (Kyle Payne), Albert turns to his male godmother (Scott Phillips) for advice. Meanwhile, Albert's attempt to escape further embarrassment by dressing in drag only makes the lovestruck Prince doubt his own sexual preference, to the horror of his parents (John Erreca and Steve Yates), a gay couple more than a little reminiscent of the Robin Williams–Nathan Lane

CONTINUES ON PAGE 56 ››



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For complete summer schedule: www.sfmt.org



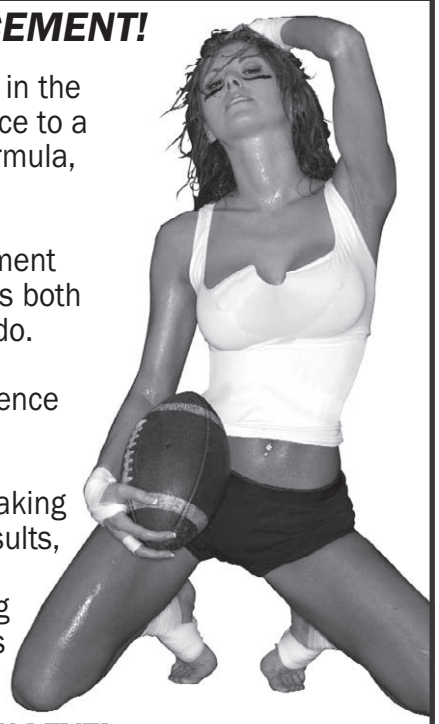
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ONGOING

CONT>>

pairing in *The Birdcage*. It all works out as it must, if not quite fast enough. (Avila)

Pride and Succubus New Langton Arts, 1246 Folsom; 289-6766, www.thunderbirdtheatre.com. $17-25 sliding scale. Thurs-Mon, 8pm. Through Sept 23. Jane Austen meets Anne Rice in a vampiric version of *Pride and Prejudice* put on by Thunderbird Theatre Company.

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Red State Dolores Park, 18th St. and Guerrero; 285-1717, www.sfmt.org. Free. Sat-Mon, 2pm. The San Francisco Mime Troupe's latest political satire musical takes place in a small town on Election Day.

Skittish Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. $15-20. Fri/29-Sat/30, 8pm; Sun/31, 2pm. This set of six comic two-handers by actor-playwright Bruce Moody, helmed by Argentinean director Alfredo Fidani with minimal reliance on sets or props, offers some worthy (if somewhat intermittent) laughs delivered by a six-member cast of likeable, and in some cases seasoned, actors. Moody and Joe Higgins lead off in *Instead of Which*, or *Mr. Shunderson's Story*, an amusing but one-note meltdown between two old widower friends, one of whom has a secret jaw-dropping past he decides to spring on his increasingly flustered friend over the usual liver and onions. In the best moments, these playlets — especially *Snap Beans* (featuring Candy Campbell and Kenna Hunt), *Birthday* (with Ariana Hooper and Demetrius Martin), *Loafing* (Campbell and Hooper), and *Random Act* (Higgins and Martin) — evoke nicely crafted stories with deeply felt meanings offering a fresh angle on a set of common themes, including the secret wisdom garnered from life's hard-won experience and the bridging, or not, of the gap between generations. That they can find such light, winsome expression here testifies to the fine balance struck more than once in Moody's writing between bitter truths and a supple appreciation of the human comedy. (Avila)

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Tea 'N Crisp SF Playhouse, 533 Sutter; 677-9596. $20-26. Sun/31, 2:30pm. This August, Sunday afternoons spent anywhere but SF Playhouse are tragically squandered, since it means missing tea with the inimitable Quentin Crisp — persuasively reincarnated by actor-playwright Richard Louis James, whose beguiling solo show feels less like homage than an intimate encounter with the Naked Civil Servant himself. James's shrewd deployment of Crisp's own words and manners offers more than mere imitation of the defiantly sui generis Englishman, homosexual icon, and longtime Manhattanite (although the look is perfectly far out, from the crimson dye-job to the lapel brooch to the painted nails). Distilling the Crispian worldview into a two-act monologue on the nature of "style," capped by impromptu responses to written questions from the audience, the show is really a consultation, one properly belonging neither to the salon nor the psychiatrist's office but to the timeless club of Wildean individualists whose members know to "stay right where you are, and let society form itself around you." (Avila)

2boys.tv New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $22-34 ($40 for opening night). Wed/27-Sat/30, 8pm; Sun/31, 2pm. The Montreal duo Stephen Lawson and Aaron Pollard bring their cabaret act featuring burlesque, opera and show tunes, video and old film, and more to town.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

The Best Man Aurora Theatre, 2081 Addison; (510) 843-4822, www.auroratheatre.org. $40-50 ($28 for previews). Previews Wed/27, 8pm. Opens Thurs/28, 7pm. Runs Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sept 28. Two presidential candidates sling mud at a national convention in Gore Vidal's 1960 take on politics and morality, written the same year the prolific author ran for US Congress.

Grey Gardens TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro; (650) 903-6000, www.theatreworks.org. $26-64. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun 2 and 7pm. Through Sept 14. TheatreWorks mounts the unlikely musical — which received huge critical acclaim on Broadway — about Edith and Edie Bouvier Beale, two eccentric, wealthy recluses who were once the center of New York society.

Little Shop of Horrors Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. $30-40. Wed-Thurs, 7:30pm (also Wed, 3:30pm); Thurs-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through Sept 14. Willows Theatre Company gets campy with the 1982 rock horror musical.

The Petrified Forest The Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031 www.masquers.org. $18. Fri-Sat, 8pm; Sun, 2:30pm (no show Sun/24 and Aug 31). Through Sept 27. Robert E. Sherwood sets his grim tale of lost hope at a diner in the arid Arizona desert.

Ubu for President John Hinkel Park, Southampton near Arlington, Berk; (510) 841-6500, www.shotgunplayers.org. Free. Sat-Sun, 4pm. Additional show Sept 1, 4pm. Through Sept 14. Just in time for the election, Shotgun Players presents Josh Costello's adaptation of Alfred Jarry's *Ubu Roi*, an 1896 political satire about a greedy tyrant that incites the audience to throw rotten produce at evil.

Uncle Vanya California Shakespeare Theater, 100 Gateway Blvd., Orinda; (510) 548-9666, www.calshakes.org. $32 and up. See Web site for exact schedule. Aug 6-31. Artistic director of San Jose Repertory, Timothy Near, directs Anton Chekhov's sweet and sour masterpiece.

DANCE

CONTRA-TIEMPO CounterPULSE, 1310 Mission; (415) 626-2060, www.counterpulse.org. $25. Fri-Sat, 8pm. See pick box.

PERFORMANCE

AfroSolo Arts Festival Yerba Buena Gardens, Mission and Third; 771-2376, www.afrosolo.org. Free. Aug 2-Oct16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is "Resilience: My Culture, My People, Me!"

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

Crisis Hopkins' Off-Night Spectacular Climate Theater, 285 Ninth St; www.crisishopkins.com. $10. Wed, 8pm. The monthly improv, spoken word, and comedy night features comedian Jay Starr and rapping comic troupe The Freeze.

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. $25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

The Purple Friday Show Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. $5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

The Romane Event Make Out Room, 3225 22nd St; 647-2888, www.pacoromane.com. $6. Wed, 7:30pm. Paco Romane hosts the monthly variety show that couples comedy and film.

Unscripted SF Playhouse Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. $10-15. July 31-Aug 30, 8pm. The Un-Scripted Theatre Company take a quirky journey through the world of improv comedy.

BAY AREA

Oakland Magic Circle Bjornson Hall, 2258 MacArthur Blvd., Oakl; 1-800-838-3006, www.brownpapertickets.com. $15. Tues, 7pm. The local magician competition starts with dinner and ends, like so many things, in illusion.

COMEDY

Annie's Social Club 917 Folsom; www.sfstandup.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

Bayfront Theater Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv 14th Annual Summer Improv Festival, $12-20. Sun, 7pm: student improv, $5-8.

Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.
Cobbs Comedy Club 915 Columbus; 928-4320, www.cobbscomedy.com. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): DL Hughley, $30.50-35.50.
Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com, www.amircat.com. Fri, 8pm: "Subterranean Comedy IV: Of Mice, Men, and Women," with Amir Malekpour and guests, $5.
Deco Lounge 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.
Delirium 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.
Grant and Green Saloon 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free.
Harvey's 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays.
On the Corner 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts a weekly showcase, $5 suggested donation.
Our Little Theater 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, $10-15.
Purple Onion 140 Columbus; 863-1076, www.purpleonioncomedy.com. $8. Wed, 8pm. Chad Lehrman and Justin Lamb host, "Something People Like," a weekly comedy show sponsored by SFstandup.com.
San Francisco Comedy College Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed-Thurs, 8pm; Fri-Sat, 7pm: Comedy Addiction Tour, $15-20.
SF Playhouse 533 Sutter, second floor; www.comedyonthesquare.com. Sun, 3pm (through Aug 31): Tony Sparks hosts a weekly comedy showcase, $15.
Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, $20.
Usual Suspects Cafe 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

BAY AREA

Temescal Art Center 511 48th St; 430-5698, www.stonesoupimprov.com. $9. Sat, 8pm. Stone Soup Improv — featuring members Emily Duffy, Ryan Fuller, Dan Rosenthal, Adriana Russell, Jennifer Simmons, and Jonathan Stern — performs its weekly gig.
White Horse Inn 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, $3-5.

SPOKEN WORD

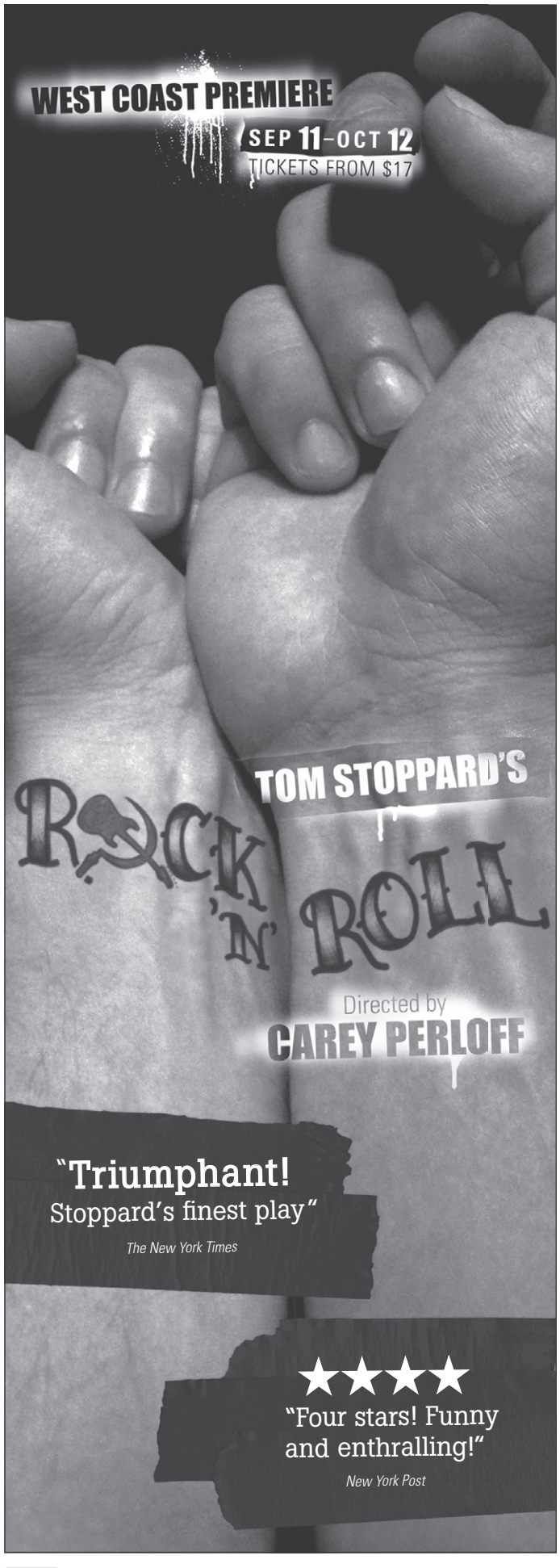
Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:
THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.
SATURDAY: Berkeley Art Center 1275 Walnut; Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.
SUNDAY: Revolution Books 2425 Channing, Berk; (510) 848-1196, www.revolutionbooks.org. local poets reflect upon US war atrocities, 6:30pm, free.
MONDAY: Gallery Cafe 1200 Mason, SF; www.authorsden.com/kitkennedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, $5.
TUESDAY: Black Repertory Group Theater 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, $5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. SFBG

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food + drink

THE BLENDER

(1) Raspberries, Middleton Farm, Sebastopol
(2) Sprouted wheat pasta, broccoli rabe with spicy Italian sausage, and cabbage/dandelion salad
(3) Calimoxos, Café Arguello, SF
(4) Kingfoot veggie, Kingfoot Subs, SF
(5) Organic meatloaf with paprika sauce



Good food (like the Tomatoes in All Their Glory starter, pictured here), a great view, and a handsome, luxurious setting make Epic Roasthouse (almost) worth its high prices.
GUARDIAN PHOTOS BY RORY MCNAMARA

The price of paradise

By Paul Reidinger
› paulr@sfbg.com

For bay views, it's hard to beat Epic Roasthouse, the Pat Kuleto and Jan Birnbaum collaboration that opened in January along the Embarcadero at the foot of Folsom Street. Over the past decade or so, the Embarcadero has become something of a paradise regained: down came the earthquake-damaged freeway, in went the streetcar lines, up went the ballpark, along came the Ferry Building food Valhalla, and suddenly the waterfront, once an isolated wasteland, became a gorgeous urban amenity.

Epic Roasthouse and its next-door neighbor, Waterbar, are among the gaudier jewels in this crown, and certainly the views they command, of the water and the far shore, with the Bay Bridge soaring through the ether like a steel rainbow, are unmatched. But they are, alas, reserved to patrons, while strollers along the public esplanade outside now find their own views blocked for the length of two sizable buildings. I have often noticed a similar phenomenon at Lake Tahoe, much of whose scenic shoreline was apparently sold to the highest bidders, so what might and maybe should have been a public asset is now largely walled off by the private homes of the rich. Or, as a friend said as we waited ... and waited ... for the Epic Roasthouse service staff to bring us menus, "This place should never have been built here."

But it was, and the building is quite splendid in its way. The interior reminds me of the big dining room in the Ahwahnee Hotel in Yosemite National Park (which, with its wooden beams and huge stone fireplace, would have made an excellent Hall of Fire in the House of Elrond, I thought) — distinguished mainly by faux-industrial details like big ducts and valve wheels. There's even a homey hearth on one side of the main dining room. For a Kuleto restaurant design, this is all tastefully restrained, if artificial, since the building is utterly new and has no past.

From its first days, Epic Roasthouse seemed to function smoothly, which made me wonder about the prolonged wait for menus — and an equally prolonged wait for bread and water — on a more recent visit. The breads, when they finally arrived, were interesting enough to allay some irritation: a torpedo of savory-sweet cornbread, a cheese puff, a slice of sourdough, one each for everybody at the table. But it wasn't as if the breads had been baked especially for us and rushed to the table still warm. Like the menus, their path was a desultory one.

The restaurant has a warm, understated glamour I associate with places such as one might find in Aspen, and the prices are Aspen-like. The hamburger, for example, is $25 and is very good. A side tray of goodies, including bacon bits, sautéed mushrooms, and whole-grain mustard, suggests an attempt to add value, which implies a certain awareness on the restaurant's part that value is an issue. It is. Most of the starters and small plates are priced in the teens, while the main dishes rise quickly through the $20s into the $30s and even $40s. Of course many of us are aware that inflation, having been subdued for a generation, is once again a powerful reality. Food costs a lot more than it did just a few years ago, and the kind of food Epic Roasthouse serves, heavy on the meat and dairy, particularly costs a lot these days.

Still, prices at these levels catch your attention. And while you can pay as much or more at lots of places around town now, the issue, properly framed, is whether the food is good enough, the wider experience exhilarating enough, to justify the price. Some very expensive restaurants are worth the coin. Epic Roasthouse is handsome and luxurious-looking, and the food is quite good. It's about as transit-friendly as a Bay Area restaurant can be. And yet, and yet ...

I liked my maple-glazed pork porterhouse steak ($26), I must say, in part because of its awesome size. The meat itself was overcooked and a little tough, though still juicy; it was seated on a pad of whipped potatoes, topped with purple-pink shreds of pickled cabbage, and napped with a startlingly good coffee-bean sauce. For absurdly sentimental reasons, I almost never eat pork and regard it as a huge treat when I do, but this was a pork dish that would have been competitive even without the meat.

The fancy burger was a little dry — wonderfully consoling bun, though — while the macaroni and cheese ($9), served in what looked like a small paella pan, was runny. Caesar salad ($10) featured romaine spears of a crispness that would have passed a military inspection, with plenty of whole, plump anchovy filets thrown in. Duck rillettes ($13) arrived in what looked like a small ossuary; the shredded meat was a little too cold to be fully flavorful but was spread easily enough (with dabs of whole-grain and Dijon mustard) over grilled bread spears. Soft-shell crab ($18): deep-fryer crispy, with a gigantic carbon footprint. If there is a signature dessert, it's probably the beignets ($10), a slew of football-shaped doughnuts dusted with confectioner's sugar and suitable for dunking in a tall glass of bicerin café au lait, a potentially addictive combination of coffee, chocolate, and steamed milk.

Restaurants with views are reliable producers of oohs and aahs — not to mention, presumably, revenue — and no restaurant in town has a more impressive view than Epic Roasthouse. The question is whether that view is worth paying (a lot) for, or maybe whether some views should, after all, be free. SFBG

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Revenge

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS Cut to wide-awake eyes in a moonlit room. In the dream, he could drive my funny little car that no one else but me can drive. He knew how to sweet talk it into first gear, and fearlessly came to complete stops at stop signs. Marveling at his confidence, and competence, I leaned into his big soft arm and he leaned into me, then pulled over and parked and miraculously, as happens in dreams, the stick shift didn't get in the way.

There's another guy, way out in Railroad Flat, who calls me to talk car talk, and who tells me, by way of flirtation, how many future–fried chicken hearts he keeps in his freezer. And I don't have the chicken farmer heart to tell him it's the livers I like.

The one up in Lake County, he doesn't call. But when he did, we talked for hours about all the people he's going to sue, including his neighbor who puts out food for deer and squirrels, and who punched him when he pointed out that it's against the law, and nature, to feed wild animals.

The big wet spot on the bed next to me has nothing to do with my bladder, so you know. I sleep with hot water bottles on cold nights, and this one sprung a leak. It's just water. But it might as well be urine, or blood. That's how freaked I am. And, unlike the other two or three times in my long life that I have nibbled on the earlobe of insomnia, this has nothing to do with dread of death.

The guy driving my car in the sex dream, he may well have accomplished what no amount of religious upbringing or adult talk therapy has managed: helping me wrap my brain around my impending point-of-viewlessness. And on our first date! By accident, by reminding me about onions! Christ, he was so cool, and good.

So, instead of lying awake last night worrying about death, I was lying awake worrying (more like knowing) that I was never going to see this great, cool, good driving man again. Hold on a second. Let me check my e-mail ...

Yep. Wow, that didn't take long. He slept on it, unlike me. Apparently didn't have the same dream I did, and very succinctly decided friendship yes, romance no. So, let's see, that makes 1,439,187,009 really really close, loving friends. And exactly nobody to hold me at 4 a.m. when I forget about onions. Or I should say, nobody to snore and grunt and roll away from me at 4 a.m. when I forget about onions. (It's best not to ask for too much, with odds like mine.)

Merle Haggard has a song where a woman breaks his heart and he's going to get even by breaking every heart of every woman he sees. Some day I'm going to get me a boob job and break the heart of every man who lays eyes on me, or on them. However that works.

As for deerkind, I exacted my revenge with a big pot of venison chili last weekend, courtesy of the refrigerator and garden of Johnny "Jack" Blogger (Robert Frost's Banjo) and Sister Mary His Wife, my favorite Catholic ever.

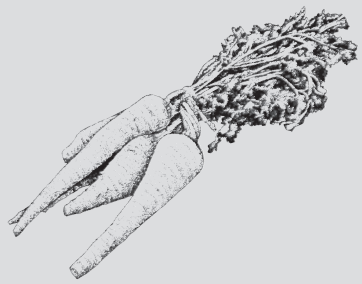
Gardens are good, in Idaho. I don't know if a pot of chili ever was made — until this one — without opening one single can. Lard be praised, I hardly even had to shake anything into it. There were five kinds of peppers, all fresh-plucked from the garden, at least three varieties of tomatoes, tomatillos — all from the garden. Onions and bacon fat were the only things not grown on the premises. Oh, and the venison. I wish I could say that it was hatchet-ground, but that would be hatchet-grinding the truth, and I prefer just to stretch it.

The deer was courtesy of a wonderful and talkative woman from Portland, Ore., who's husband (lucky us) has an unadventurous palate. Which drives her crazy, and would me too. So they fight. I've met this guy, and he's a great guy. But if he doesn't learn to eat new things, I'm going to get a boob job and break his fucking heart.

My new favorite restaurant is Mi Lindo Yucatan. It's a lot cheaper at lunch time, though, so if you find yourself in Noe Valley between 11 a.m. and 3 p.m.: Platillo Mi Lindo Yucatan is a mixed platter of ... let's see, there was a shrimp ceviche tostada, some salad, a tamal, a cheese empanada, chicken this, pork that. But my favorite was a couple of barbecued ribs. Nice place, interesting menu. **SFBG**

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8/27 Cafe du Nord

LEE 'SCRATCH' PERRY
8/28 Independent

THE INSTANT MESSENGERS
8/28 Rickshaw Stop

SLIM CESSNA'S AUTO CLUB
8/30 Great American Music Hall

WEEDEATER BLACK COBRA
8/30 Elbo Room

MATT AND KIM
9/2 Bottom of the Hill

NADA SURF
9/2-3 Great American Music Hall

WORLD BOOGIE 2008: AFRISSIPPI
9/3 Elbo Room

PAUL WELLER
9/4 Fillmore

HOT TUB
9/4 Annie's

BRIAN WILSON
9/5 Paramount Theatre

NINE INCH NAILS DEERHUNTER
9/5 Oracle Arena

ASSYLUM STREET SPANKERS
9/6 Red Devil Lounge

MOGWAI
9/6 Grand Ballroom

BODIES OF WATER THROW ME THE STATUE
9/7 Bottom of the Hill

FREEZEPOP
9/8 Elbo Room

DAMIEN JURADO
9/10 Independent



XIU XIU
9/13 Bottom of the Hill

JANET JACKSON
9/13 Oracle Arena

AC/DSHE
9/13 Slim's

AL GREEN
GLADYS KNIGHT
9/19 Sleep Train Pavilion

FLEET FOXES
9/19 Independent

HENRY ROLLINS
9/19 Zellerbach Auditorium



NICK CAVE & THE BAD SEEDS
9/20 Warfield

TILLY & THE WALL
9/20 Mezzanine

TREASURE ISLAND MUSIC FESTIVAL
9/20-21 Treasure Island

THE WEDDING PRESENT
9/21 Great American Music Hall

SPOON
9/22-24 Fillmore

THE HIVES
EAGLES OF DEATH METAL
9/23 The Grand Ballroom

RA RA RIOT
9/24 Rickshaw Stop

JOURNEY
9/24 Sleep Train Pavilion
9/27 Shoreline Amphitheatre

SILVER JEWS
9/25 Fillmore

RANCID
9/26-27 Warfield



MISSION OF BURMA
9/26-27 Independent

THE BRAZILIAN GIRLS
9/27 Mezzanine

MY BLOODY VALENTINE
9/30 The Concourse at SF Design Center

PEOPLE UNDER THE STAIRS
10/1 Independent

MSTRKFT
10/1 Mezzanine



SIGUR ROS
10/3 Greek Theatre

DANDY WARHOLS
10/4 The Grand Ballroom

IRON & WINE
SHOLI
10/5 Bimbo's

BLACK LIPS
GRAND OLE PARTY
10/6-7 Great American Music Hall

HIGH PLACES
PONYTAIL
10/8 Bottom of the Hill

NEW KIDS ON THE BLOCK
10/10 HP Pavilion

SANTANA
10/11 Shoreline
10/12 Sleep Train Pavilion

SAY HI
THE IAN FAYS
10/18 Bottom of the Hill



TINA TURNER
10/19 HP Pavilion

MASTER ESTUARY
10/27 Elbo Room

FUJIYA & MIYAGI
10/28 Independent

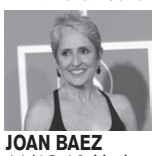
CRYSTAL CASTLES
10/29-30 Independent

ROKY ERICKSON
11/1-2 Great American Music Hall

THE SPINTO BAND
FRIGHTENED RABBIT
11/1-2 Bottom of the Hill

CITIZEN COPE
11/3 Palace of Fine Arts

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FILM



"Riot on Sunset Strip" film series

PREVIEW Break out your go-go boots for this four-day flashback to Los Angeles' 1960s experience hosted by Dominic Priore, author of *Riot on Sunset Strip: Rock 'n' Roll's Last Stand in Hollywood* and *Smile: The Story of Brian Wilson's Lost Masterpiece*. It kicks off with the 1968 counterculture grab-bag *You Are What You Eat*, a freeform documentary encompassing both the LA and San Francisco hippie scenes, plus appearances by Frank Zappa and the Mothers of Invention, David Crosby, Tiny Tim, Paul Butterfield, the Hells Angels, the Greta Garbo Home for Wayward Boys and Girls Too (an actual place), and notorious (and soon to be killed) SF dealer Super Spade. Next up: Roger Corman's '67 chestnut *The Trip*, in which Peter Fonda takes a heavy ride through the windmills of his mind. That same year's lesser-remembered *Riot on Sunset Strip*, produced by the inimitable Sam Katzman (1967's *Hot Rods to Hell*, 1953's *Killer Ape*), tells the shocking story of reckless youth Andy (Mimsy Farmer), looking for kicks you-know-where to escape her broken home. Bummers ensue, not helped by a surreptitious acid-dosing freakout and the fact that Andy's dad is an LAPD chief! Two great garage bands, the Standells and the Chocolate Watchband, perform onscreen in this epic about those daring (as the advertising put it) "teenyboppers with their too-tight capris." Finally, Chris Hall's 2006 *Love Story* documents the brief rise and long fall of Arthur Lee's Love, the cult-adored psychedelic pop band. **(Dennis Harvey)**

"RIOT ON SUNSET STRIP" film series runs Thurs/28–Sun/31 at the Red Vic Movie House. See Rep Clock for showtimes.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 70. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see sfbg.com.

OPENING

America the Beautiful This doc looks at America's obsession with physical perfection. (1:45) *Sundance Kabuki.*
Babylon AD Vin Diesel, and stuff. (1:30)
College High school seniors visit you-know-where; you-know-what happens. (1:34) *Shattuck.*
Days and Clouds At first everything seems rosy for Michele (Antonio Albanese) and Elsa (Margherita Buy), the upper-middle class Italian couple at the center of director Silvio Soldini's meticulous relationship drama. Elsa has just earned a graduate degree in art history and her doting husband Michele has promised to take her to Cambodia to celebrate. But Michele has a secret: he's been out of work for two months. It isn't until after he's dipped into their financial reserves to pay for Elsa's surprise graduation party that he finally tells her that the trip is canceled and they're going to have to sell their home. The cracks in the relationship that they were able to overlook in more prosperous times widen under this new strain and they begin to resent each other. As the embarrassed couple attempt to hide their predicament from everyone they know — including their adult daughter — and grudgingly seek out jobs that they are overqualified for, *Days and Clouds* successfully muses on the bourgeois sense of entitlement. (1:45) *Sundance Kabuki.* (Humphrey)
Disaster Movie Spoof movie. (1:30)
I Served the King of England The sheer delight of this typically spry, witty film by Czech master Jiri Menzel (1966's *Closely Watched Trains*, 1990's *Larks on a String*, 1985's *My Sweet Little Village*) is enough to remove the sting from the criminal fact that it's been 14 years since his last feature. (*Why??*) In any case, it portrays the dizzy rise and fall of a most resourceful waiter who climbs the ladder to such rarefied service circles as the title indicates — but as his fortunes continue rising during the Nazi occupation, success cuts off sharply at the top. Only Menzel could make a chronicle of such amoral ambition so funny and charming, without trivializing the underlying themes one whit. (1:58) *Embarcadero.* (Harvey)
No Regret Oh, the drama! Just try not getting sucked into this soap-operatastic tale from Korea, about two men in Seoul whose differing backgrounds threaten to tear apart their nascent love affair. Not that it's ever smooth sailing — Sumin (Lee Young-hoon) is a dreamy orphan trying to make ends meet through various jobs, including factory worker (he's laid off), dishwasher (he's fired), and finally, prostitute in a gay bar. He lives in a tiny rooftop apartment (lots of scenes in which a shirtless Sumin stares out across the city) and soon acquires a tiny white dog, just, like, because. Into this tenuous existence enters Jaemin (Lee Han), a dreamy rich kid whose straight-arrow parents insist he marry the girl they've approved for him. (They know he's gay, but they expect him to get hitched and live a "regular" life in the name of family duty.) By the time the petulant Sumin gives in to the passionate Jaemin, outside forces are already at work wreaking romantic ruin. Back-alley beatings, pleading phone calls, fists through glass windows, car accidents, kidnappings: this movie has it all,

in spades, and still manages not to feel entirely clichéd. Bonus points for the cautiously hopeful ending. (1:52) *Lumiere*. (Eddy)

"Rob Nilsson's 9 @ Night: Cinema of the Forgotten" Nine films, 12 years, countless stories: Bay Area filmmaker Rob Nilsson's cinema verité series weaves tales from the gritty underground, shot in black-and-white and using the techniques of the director's "Direct Action" approach: "conceived in the workshop, developed by backstory improvisation, and born in the actions and impulses of the players." The players in question are the Nilsson-founded Tenderloin yGroup Player's Ensemble — some professional actors, but in many cases, real people with experience living on the very streets depicted in the films, playing drug addicts, sex workers, ex-cons, and homeless folks. The dialogue is all improvised, the stories all feel brutally real. Is it any wonder John Cassavetes was a Nilsson fan? Watching all nine films requires a commitment of several days (and a total of 14 and a half hours), and some of the films do interlace. If you must choose one, 2007's *Go Together* — filmed at Oakland's Parkway Theater — follows the struggles of an independent movie house that happens to be screening the "9 @ Night" series; it stars cult actor Robert Viharo, a Nilsson regular whose son, East Bay cult movie host Will "The Thrill" Viharo, also makes a cameo. *Roxie*, *Smith Rafael*. (Eddy)

Traitor One might — and with good reason — fear a bruisingly heavy-handed approach to a global-terrorism political thriller from the scribe behind 2004's *The Day after Tomorrow*. But writer-director Jeffrey Nachmanoff's *Traitor*, in which FBI investigator Roy Clayton (Guy Pearce) tracks ex–Special Ops officer Samir Horn (Don Cheadle) across several continents in the hopes of tearing down a terrorist network, takes a thoughtful, intelligent approach, down to the muted, economical use of adrenaline-film staples like chase scenes and hand-to-hand combat. The disciplined refusal to turn exploding buildings and cars and human bodies into eye candy offers both the film's viewers and its characters space in which to suffer the consequences — and the choice begins to resemble something like a moral stance. This is fitting in a film whose devout Muslim protagonist, Horn — played with grave, commanding intensity by Cheadle — is seen in constant, painful observation of his own moral compass. The dread builds in the planning stages, and in meeting and living with the men making the plans (particularly Sa'id Taghmaoui, of *La Haine* (1995) and *Three Kings* (1999), who are seen in far more human detail than your average nuance-free action film evildoers. But the foreboding collects most forcefully around Horn, as we struggle to understand the decisions he has made and question his ability and will to survive the events he has set in motion. (1:54) *California*, *Grand Lake*, *Marina*. (Rapoport)

What We Do Is Secret Rodger Grossman's biopic of legendary LA punks the Germs is crippled by a wooden performance by Shane West as singer Darby Crash, as well as pseudo documentary footage spliced around dramatic scenes. Key players, including West as Crash, reminisce about the Germs story as it unfolds, wrecking the film's chances of building any actual tension and supplanting storytelling with a series of interviews in which the actors say essentially the same thing: "Hey, wow, wasn't Darby zany?" Crash's dangerous charisma, his role as a catalyst — the sand in the oyster around which a cult of personality coalesces like a pearl — is presented as a fait accompli, without the narrative arc or West's acting doing anything to earn it. The band's performances, where the film should shine, fall flat due to being overly cut into a jumpy, frenetic jumble, robbing the film of drama at the exact point where it would be the easiest to include: Darby onstage, the "puzzled panther waiting to be caged." For anyone who's experienced the poetry of Crash's lyrics, listened to the unbridled fury of *(GI)* (Slash, 1979), or was lucky enough to see them live, one thing is clear: he did possess genius, or, more accurately, it ran through him in moments. Grossman relies on Germs fans to know this, and thus, his film, more fanboy homage than dramatic statement, doesn't attempt convince anyone who doesn't already believe. (1:32) *Lumiere*, *Shattuck*. (Duncan Scott Davidson)

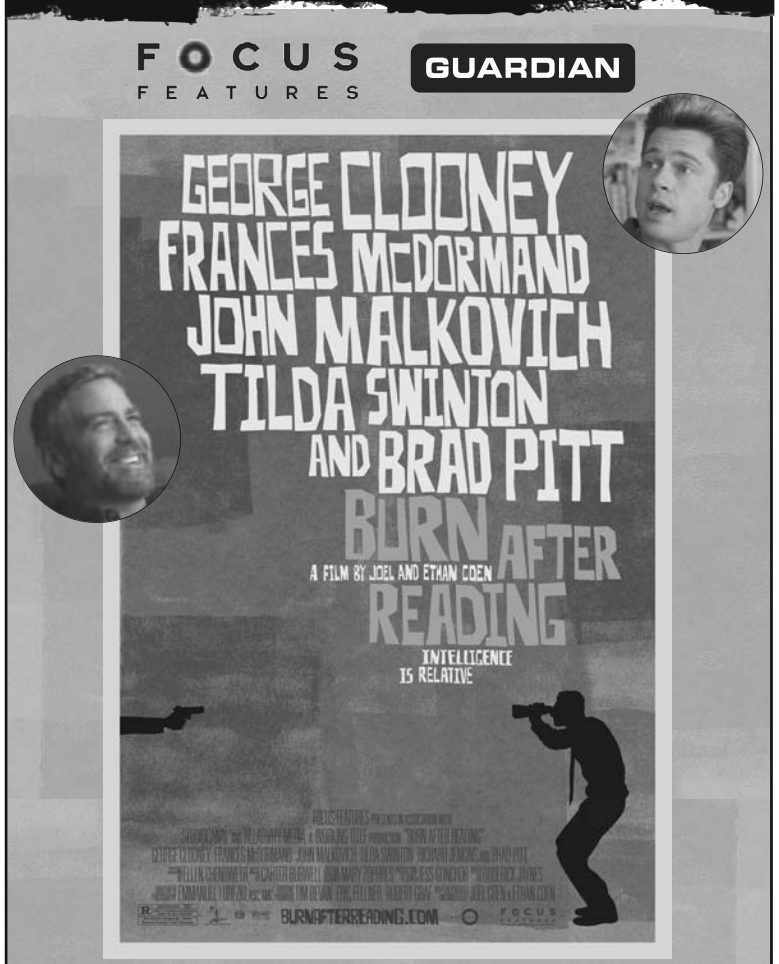
Year of the Fish A modern spin on the Cinderella story, *Year of the Fish* follows a meek Chinese woman named Ye Xian (An Nguyen) who scrubs floors in a seedy erotic massage parlor in New York City's Chinatown. Shunned by the other women, her only companion is a magical fish that doubles in size every night. Taking a cue from Richard Linklater's *Waking Life* (2001) and *A Scanner Darkly* (2006), the film was shot digitally

CONTINUES ON PAGE 68 ››

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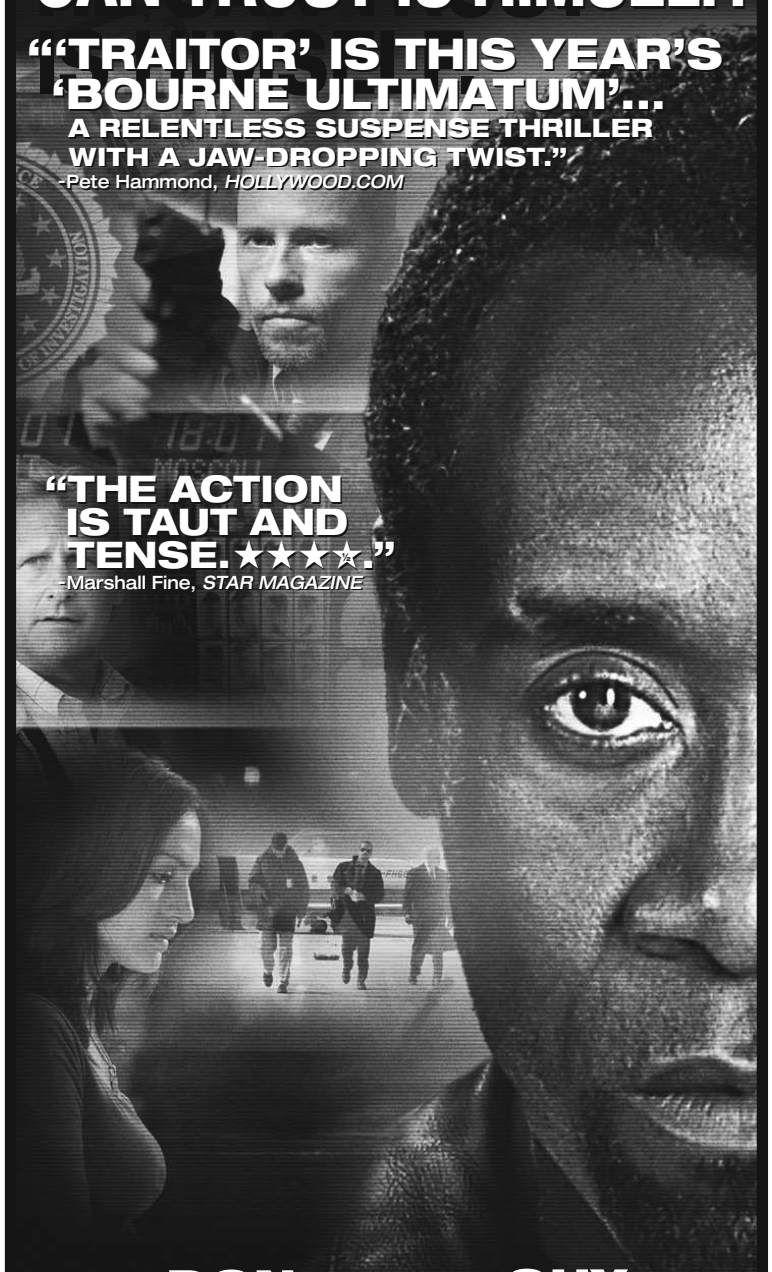


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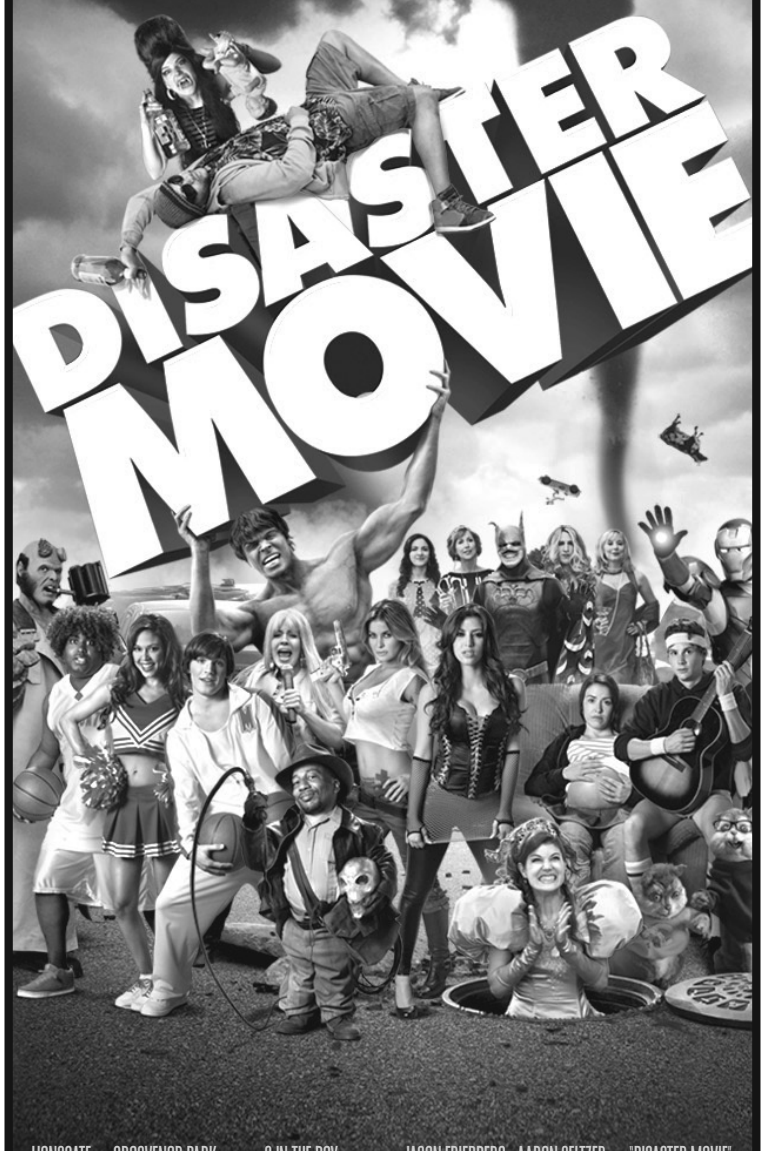
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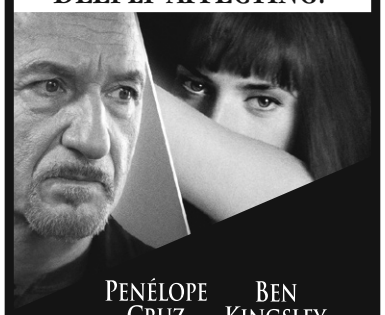
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"★★★★½!"
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OPENING

CONT››

and then rotoscoped. Unfortunately, the rotoscoping isn't done nearly as well here as it is in Linklater's films and everything just looks blurry. If the animation had a little more pop, perhaps it would have made up for the bland story and Nguyen's one-note acting — she has the same bewildered expression on her face from start to finish. Ye Xian's an uninteresting character: she has no vigor and simply seems to float from situation to situation, making it difficult to have any sympathy for her. When she finally meets her street musician prince it isn't exactly clear what he finds attractive about her. (1:36) *Shattuck.* (Humphrey)

ONGOING

American Teen (1:35) *Four Star, Roxie, Shattuck.*
»» **Bottle Shock** (1:48) *California, Embarcadero, Sundance Kabuki.*
»» **Brideshead Revisited** (2:13) *Embarcadero, Four Star, Shattuck, Sundance Kabuki.*
»» **The Dark Knight** (2:20) *Empire, 1000 Van Ness, Sundance Kabuki.*
Death Race (1:45) *1000 Van Ness, SF Centre.*
»» **The Edge of Heaven** (1:56) *Four Star.*
Elegy (1:46) *Albany, Embarcadero, Piedmont.*
»» **Encounters at the End of the World** (1:39) *Roxie.*
»» **Frozen River** (1:36) *Opera Plaza, Shattuck, Smith Rafael, Sundance Kabuki.*
»» **Hamlet 2** (1:32) *Grand Lake, Orinda, Presidio, Sundance Kabuki.*
Hats Off (1:24) *Sundance Kabuki.*
Henry Poole Is Here (1:39) *Opera Plaza.*
The House Bunny (1:38) *1000 Van Ness, Presidio, Shattuck.*
I.O.U.S.A. (1:30) *SF Centre.*
A Jihad for Love (1:21) *Opera Plaza, Shattuck.*
Journey to the Center of the Earth (1:33) *SF Centre.*
The Longshots Remember lying on your roof in the summer of '99, catching bits of "Nookie" on passing car radios and wishing on the brightest star in the sky that Fred Durst might one day direct Ice Cube in an inspiring film about the first female quarterback at the Pop Warner Super Bowl? Well, you weren't imagining it when that star twinkled just a little bit brighter. The universe has made good on its twinkling promise with *Longshots*, and boy, is it as mediocre as you dared to dream it might be. Aside from some tonal quirks that suggest the potential for a gutsier movie, what Durst has delivered here is a competent take on the same old bleacher-feature script. The one pleasure that isn't guilty (these movies always get to me) is Ice Cube's exceptional performance. (1:34) *1000 Van Ness.* (Shamai)
Mamma Mia! (2:02) *Empire, Piedmont, SF Centre, Shattuck, Sundance Kabuki.*
»» **A Man Named Pearl** (1:18) *Elmwood.*
Man on Wire (1:34) Embarcadero, Shattuck.
Mirrors (1:40) *1000 Van Ness.*
»» **Mongol** (2:04) *Opera Plaza.*
The Mummy: Tomb of the Dragon Emperor (1:44) *1000 Van Ness, SF Centre.*
Pineapple Express (1:52) *Grand Lake, 1000 Van Ness, Presidio, SF Centre.*
The Rocker (1:42) *Elmwood, 1000 Van Ness.*
»» **Roman de gare** (1:43) *Oaks, Opera Plaza.*
The Sisterhood of the Traveling Pants 2 (2:15) *1000 Van Ness, Shattuck.*
Star Wars: The Clone Wars (1:38) *Grand Lake, Oaks, 1000 Van Ness, Sundance Kabuki.*
»» **Step Brothers** (1:38) *SF Centre.*
»» **Tell No One** (2:05) *Albany, Clay.*
»» **Transsiberian** (1:41) *Bridge, Shattuck, SF Centre.*
»» **Tropic Thunder** (1:47) *Grand Lake, Marina, 1000 Van Ness, Orinda.*
Vicky Christina Barcelona (1:37) *California, Empire, 1000 Van Ness, Orinda, Piedmont, Presidio, SF Centre, Sundance Kabuki.*
»» **The Visitor** (1:58) *Oaks.*
»» **The Wackness** (1:35) *Lumiere, Shattuck.*
»» **WALL-E** (1:38) *1000 Van Ness, SF Centre, Shattuck.*
»» **Warchild** (1:40) *Roxie.*

REP PICKS

»» **"Riot on Sunset Strip"** See pick box. *Red Vic.* SFBG

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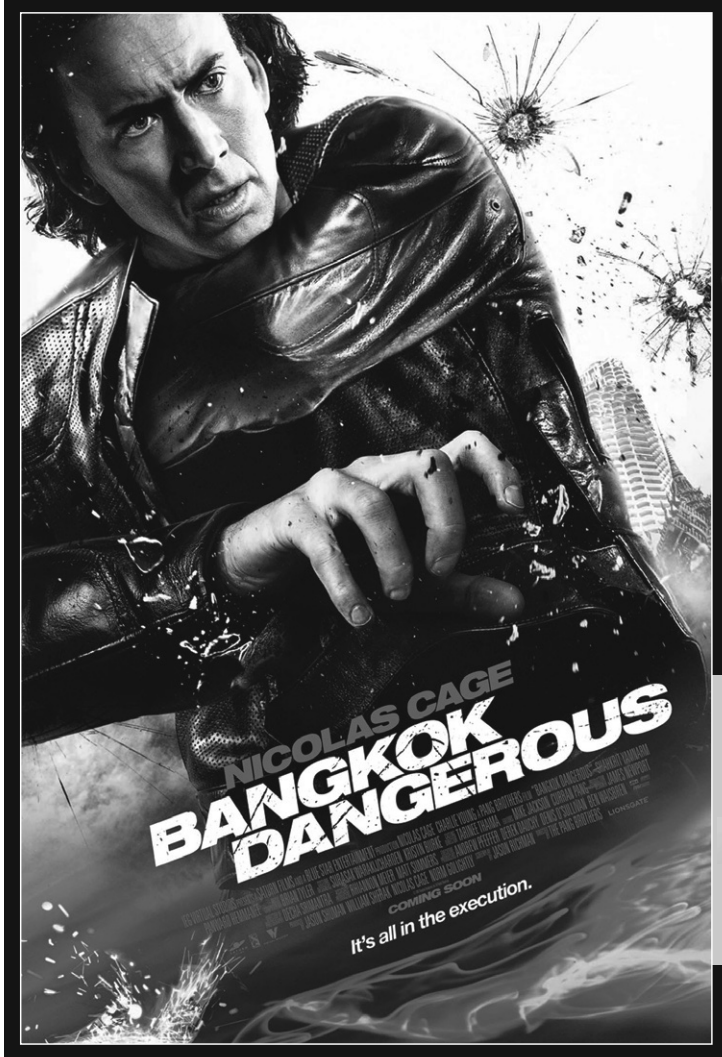


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IN THEATERS NATIONWIDE SEPTEMBER 5



A mysterious US Special Operations officer (Don Cheadle) is at the center of an international conspiracy — globe-trotting, guns, secret agents! — in *Traitor*, out Wed/27. | PHOTO BY RAFY

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG

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November 16–23, Landmark's Embarcadero Center Cinemas
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Quebec Film Week
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Spaghetti classic *The Good, the Bad, and the Ugly* plays the Pacific Film Archive Sat/30.

Schedules are for Wed/27–Tues/2 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. **The Little Mermaid** (Clements and Musker, 1989), Wed-Thurs, 2, 7:30. Presented "sing-along" style; tickets for this show $10-15 (www.ticketweb.com). **West Side Story** (Robbins and Wise, 1961), Aug 29-Sept 4, 7:30 (also Sat/30-Sun/31 and Sept 3, 1, 4:15).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Frozen River** (Hunt), call for dates and times. "Fred MacMurray 100th Birthday Salute": **Double Indemnity** (Wilder, 1944), Sat, 7; **Remember the Night** (Leisen, 1940), Sun, 7.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

"FILM NIGHT IN THE PARK" Creek Park, 400 block of Sir Francis Drake, San Anselmo; (415) 453-4333, www.filmnight.org. $3-6. **Shaolin Soccer** (Chow, 2001), Fri, 8; **Mary Poppins** (Stevenson, 1964), Sat, 8; **Juno** (Reitman, 2007), Sun, 8.

ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Remembering Anna Magnani": **Rose Tattoo** (Mann, 1955), Tues, 6:30.

MEZZANINE 444 Jessie, SF; www.sffs.org. $12. "SF360 Film + Club": **Carson Mell: Dispatches from Dimension X**, Thurs, 7:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Manoel de Oliveira: Talking Pictures": "Short films by Manoel de Oliveira" (1931-64), Wed, 7:30; **Francisca** (1981), Sun, 4. "United Artists: 90 Years": **West Side Story** (Robbins and Wise, 1961), Thurs, 7; **The Good, The Bad, and the Ugly** (Leone, 1967), Sat, 8:10; **Viva Las Vegas** (Sidney, 1964), Sun, 7:10. "The Long View: A Celebration of Widescreen": **Bells Are Ringing** (Minnelli, 1960), Fri, 6:30; **Will Success Spoil Rock Hunter?** (Tashlin, 1957), Fri, 9; **Yojimbo** (Kurosawa, 1961), Sat, 6.

RED HILL BOOKS 401 Cortland, SF; (415) 648-5331, www.dogearedbooks.com/redhill. Free. Bernal Heights Outdoor Cinema presents short films for kids (indoor screening), Sat, 1.

RED VIC 1727 Haight, SF; (415) 668-3994. $5-8.50. **Mister Lonely** (Korine, 2007), Wed, 2, 7, 9:20. "Riot on Sunset Strip": **You Are What You Eat** (Feinstein, 1968), Thurs, 7:15, 9:15; **The Trip** (Corman, 1967), Fri, 7:15, 9:15; **Riot on Sunset Strip** (Dreifuss, 1967), Sat, 2, 4, 7:15, 9:15; **Love Story** (Hall, 2006), Sun, 2, 4:20, 7, 9:20. **Pierrot le Fou** (Godard, 1965), Mon-Tues, 7, 9:20.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **American Teen** (Burstein, 2008), Wed-Thurs, 7. **Encounters at the End of the World** (Herzog, 2007), Wed-Thurs, 8:50. **Warchild** (Wagner, 2006), Wed-Thurs, 7, 9 (also Wed, 2:30, 4:45). "Rob Nilsson's 9@Night: Cinema of the Forgotten": **Noise** (2002), Fri, 6:45, and Sun, 9; **Used** (2007), Fri, 9, and Mon, 6:45; **Attitude** (2003), Sat, 2:15 and Mon, 9; **Singing** (2000), Sat, 4:30 and Tues, 6:45; **Stroke** (2000), Sat, 6:45, and Tues, 9; **Scheme C6** (2001), Sat, 9; **Need** (2005), Sun, 2:15; **Pan** (2006), Sun, 4:30; **Go Together** (2007), Sun, 6:45. **SFBG**

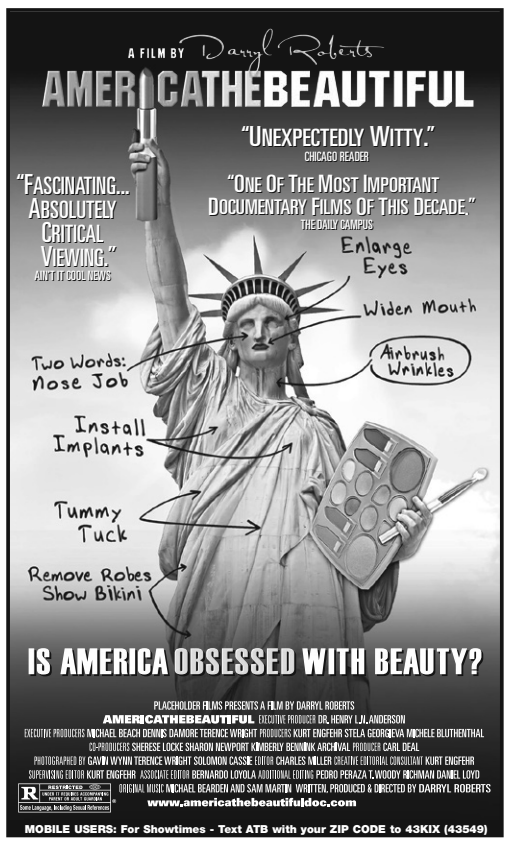
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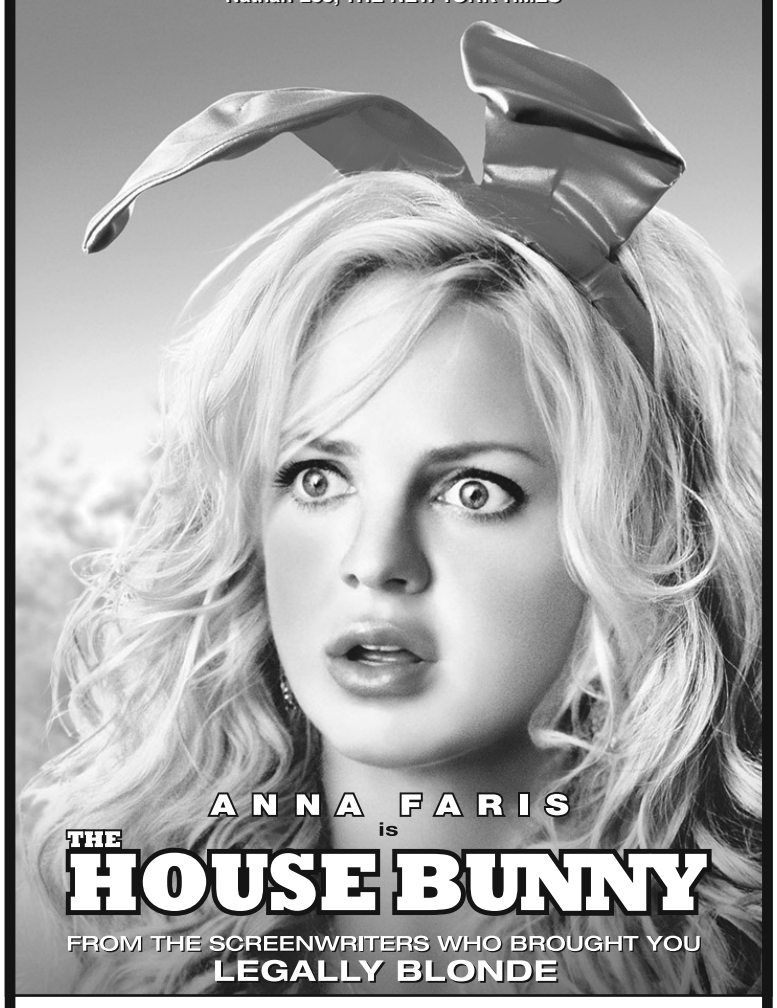
Director Darryl Roberts will be in attendance following the prime time showing on Friday, August 29th at the Sundance Kabuki. Please check listings for showtime. Standard admission prices apply. Deadline for entries is Thursday, August 28 at noon.

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SEPT 6	Best of the Men Party, Pleasanton Marriott
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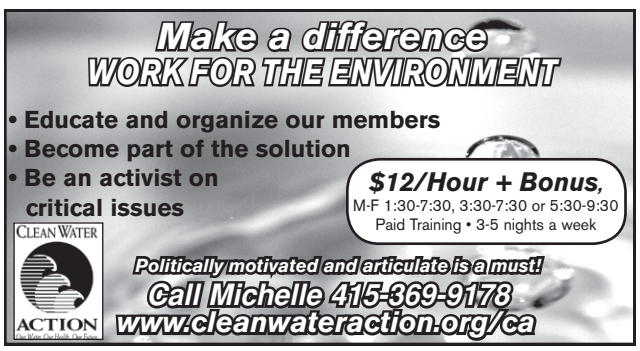
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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The following person is abandoning the business name **MISSION SMOG TEST ONLY,** 1296 Shotwell St., San Francisco, CA 94110. Ivan Mendoza, 1296 Shotwell St., San Francisco, CA 94110. This business was conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Ivan Mendoza. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424606.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 413327 The following person is doing business as **ALIST PHOTOGRAPHY,** 6571 Glen Oaks Way, Oakland, CA 94611. Tabitha Lebeg Schoenfeldt, 6571Glen Oaks Way, Oakland, CA 94611. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/1/08. Signed Tabitha Schoenfeldt . This statement was filed with the County Clerk of the City and County of San Francisco, CA by Patrick O'Conner on July 5, 2008. **August 13, 20, 27, September 3, 2008. L#424603.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0311831-00 The following person is doing business as **OTM SAN FRANCISCO,** 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. Avery & Dorio Enterprises Inc. CA, 2800 Leavenworth St., Suite 123, San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/23/08. Signed Kenneth G. Avery, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on May 21, 2008. **August 13, 20, 27, September 3, 2008. L#424601.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312908-00 The following person is doing business as **SAW DESIGNS,** 3922 25th St., San Francisco, CA 94114. Shawn A. Wood, 3922 25th St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/8/08. Signed Shawn Wood. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 6, 2008. **August 6, 13, 20, 27, 2008. L#424509.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0312949-00 The following person is doing business as **DARWIN CAFE,** 212 Ritch St., San Francisco, CA 94107. Christopher M. Burnett, 60 E. Carmel Valley Rd., Carmel Valley, CA 98262. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Burnett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 9, 2008. **August 6, 13, 20, 27, 2008. L#424503.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313025-00 The following person is doing business as **SINGLE PAYER NOW,**3407 24th St. #28, San Francisco, CA 94110. Lifesi, 3407 24th St. #28, San Francisco, CA 94110. This business is conducted by a coporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Donald Bechler. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 11, 2008. **August 6, 13, 20, 27, 2008. L#424504.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313113-00 The following person is doing business as **NIMBLE FOOTWEAR AND APPAREL,** 621 Silver Ave., San Francisco, CA 94134. Rick Ibaseta,Sheila Castillo-Ibaseta, 621 Silver Ave., San Francisco, CA 94134. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rick Ibaseta. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on July 17, 2008. **August 20, 27, September 3, 10, 2008. L#424702.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313179-00 The following person is doing business as **MYOFASCIAL PAIN SOLUTIONS,** 10 Norwich St., San Francisco, CA 94110. Kate W. Simmons,10 Norwich St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kate Simmons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on July 21, 2008. ***August 6, 13, 20, 27, 2008. L#424505.***

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313211-00 The following person is doing business as **SIX DEGREES OF UNITY,** 3851 Market St. #A, San Francisco, CA 94131. Keri Lynn Cross, 3851 Market St. #A, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Keri Cross. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 22, 2008. **August 20, 27, September 3, 10, 2008. L#424704.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313299-00 The following person is doing business as **THE PICK,** 390 Franconia St., San Francisco, CA 94110. David Zimmerman, 390 Franconia St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/25/08. Signed David Zimmerman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 25, 2008. **August 6,13,20,27, 2008. L#424508.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03134431-00 The following person is doing business as **WORK LIGHT,** 970 Duncan St. #201, San Francisco, CA 94131-1805. Chris Legrand, 970 Duncan St. #201, San Francisco, CA 94131-1805, Robert Lockhart, 960 Wave. Ave. Moss Beach, CA 94038. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date July 28, 2008. Signed Chris Legrand. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 01, 2008. **August 6, 13, 20, 27, 2008. L#424510.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313479-00 The following person is doing business as **MICHAEL KWONG ASSOCIATE, ZHANG & KWONG CONSTRUCTION,** 1220 Howard St., San Francisco, CA 94103. Michael Kwong, 1220 Howard St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/4/08. Signed Michael Kwong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on August 4, 2008. **August 6, 13, 20, 27, 2008. L#424511.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313509-00 The following person is doing business as **MISSION SMOG TEST ONLY,**1296 Shotwell St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 5, 2008. **August 13, 20, 27, September 3, 2008. L#424605.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313675-00 The following person is doing business as **FDM**,1804 Filbert St., San Francisco, CA 94123. Michael Bruno, Michael Novak, 1314 Shrader St., San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Michael Bruno. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on August 12, 2008. **August 20, 27, September 3, 10, 2008. L#424703.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313785-00 The following person is doing business as **GLOBAL EXPORTER,** 2525 16th St. Suite 321, San Francisco, CA 94103. Global Merchandising Corporation, 2525 16th St. Suite 321, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/14/08. Signed Victor Vitlin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Aug 15, 2008. **August 20, 27, September 3, 10, 2008. L#424701.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0313921-00 The following person is doing business as **SMOG CHECK & TEST ONLY,**3250 Cesar Chavez St., San Francisco, CA 94110. Raul E. Munoz, Jeffrey S. Garcia, 1296 Shotwell St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Raul Munoz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 22, 2008. **August 27, September 3, 10, 17, 2008. L#424805.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-031374500 The following person is doing business as **HOLDEN JAMES INCORPORATED**, 1230 Monroe Street, Santa Rosa, CA 95404. Chris Holden, Jered Chiddix, 1230 Monroe Street, Santa Rosa, CA 95404. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date August 14, 2008. Signed Jered Chiddix. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Aug 14, 2008. **August 27, September 3, 10, 17, 2008. L#424806**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: July 16, 2008. To Whom It May Concern: The name of the applicant is: **MARTINEZ RAMON ROSALES.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 301 S. Van Ness Ave., San Francisco, CA 94103-3627. Type of License Applied for: 41-ON-SALE BEER AND WINE - EATING PLACE. Publication date: **August 13, 2008 L#414607.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **August 7, 2008.** To Whom It May Concern: The name of the applicant is: **BURNETT CHRISTOPHER MILO.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 212 Ritch St., San Francisco, CA 94107-1708. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): August 13, 20, 27, 2008 L#424602.**

ORDER TO SHOW CAUSE FOR CHANGE
OF NAME CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF KIMBERLY WATTS for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: KIMBERLY LASHAY WATTS. Proposed Name: **KIMBERLY LASHAY RUCKER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room-218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **August 6, 13, 20, 27, 2008. L#424507**

ORDER TO SHOW CAUSE FOR CHANGE
OF NAME CASE NUMBER: CNC-08-545213. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Jammie Lamore McFadden for change of name. TO ALL INTERESTED PERSONS: Petitioner **JAMMIE LAMORE MCFADDEN** filed a petition with this court for a decree changing names as follows: Present Name: JAMMIE LAMORE MCFADDEN. Proposed Name: **JASMINE LYNN MCFADDEN.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 23, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on July 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on July 18, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **August 27, September 3, 10, 17, 2008. L#424801**

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545282. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sandeesh Kaur Chima for change of name. TO ALL INTERESTED PERSONS: Petitioner SANDEESH KAUR CHIMA filed a petition with this court for a decree changing names as follows: Present Name: SANDEESH KAUR CHIMA. Proposed Name: SANDEESH KAUR MERRICK. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Oct 14, 2008. Time: 9:00 AM room-218. Signed by David L Ballati, Presiding Judge on Aug 7, 2008. Endorsed Filed, San Francisco County Superior Court of California on Aug 7, 2008 by Gordon Park-Li, Clerk. Jun P. Panelo, Deputy Clerk. August 13, 20, 27, September 3, 2008. L#424604

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545322. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Kyung Mi Tomachinski for change of name. TO ALL INTERESTED PERSONS: Petitioner KYUNG MI TOMACHINSKI filed a petition with this court for a decree changing names as follows: Present Name: KYUNG MI TOMACHINSKI. Proposed Name: LEANDRA KIM. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Signed by David L Ballati, Presiding Judge on August 21, 2008. Endorsed Filed, San Francisco County Superior Court of California on August 21, 2008 by Gordon Park-Li, Clerk.Deborah Steppe, Deputy Clerk. August 27, September 3, 10, 17, 2008. L#424802

SUMMONS ON CROSS-COMPLAINT (Citacion Judicial)
CASE NUM: (numero Del Caso): FCS 030365
NOTICE TO CROSS-DEFENDANTS:(Aviso Al Demandado):
Jamal Mansi, Raed Mohammed, and Khairy Imtair as Individuals dba Designer Brands for Less, and Walter Brown as an Individual.
YOU ARE BEING SUED BY CROSS-COMPLAINANT:(Lo Esta Demandando El Demandante): Osama Masoud, an individual
You have 30 calendar days after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court for a fee waiver form. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.
There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demendante. Una carta o una ilamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas infomacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida ai secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueido, dinero y bienes sin mas advertencia.
Hay otros requisitos legales. Es recommendable que ilame a un abogado immediatamente. Si no conoce a un abogado, puede ilamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales.
The name and address of this court is: (El nombre y direccion de la corte es):
Superior Court, Solano County, Hall of Justice, 800 Union Street, Fairfield, CA 94533
The name, address, and telephone number of plaintiffis attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefone del abogado del demandante, o del demandnate que no tiene abogado, es):
Plaintiffis Attorney: Philip A. Larrabee SBN 39226, Law Offices of Philip A. Larrabee. P.O. Box 832, Berkeley, CA 94701, Tele 510-644-3487
Date: (Fecha):_____ Clerk, by (Secretario)_____-, Deputy (Adjunto)
(For proof of service of this summons, use Proof of Service of Summons, (POS-010)).
(Para prueba de entrega de esta citation use el formulario Proof of Servie of Summons, (POS-1010)).
NOTICE TO THE PERSON SERVED: You are served 1. as an individual defendant. 2. as the person sued under the fictitious name of Designer Brands for Less. August 6, 13, 20, 27, 2008. L#424501

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TILDA

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psychic dream astrology

AUG. 27 – SEPT. 2

ARIES

March 21–April 19
You are being astrologically ripped open, and all kinds of heavy junk is coming to the surface. This is supposed to teach you how to let go of what you cannot control. But the danger is that you will freak out so fiercely, you'll project your worst-case scenarios all over your best resources. Don't do it!

TAURUS

April 20–May 20
It's like you're on the sunny road trip of your dreams, going in your fantasy direction with a fat bank account. Awesome, right? Wrong. Because you're sitting in the passenger seat fretting over the road map, the schedule, and everything else under the sun. Just try to kick back and enjoy the ride.

GEMINI

May 21–June 21
Be the hawk! Circle high above your concerns to gain a wider perspective. The only way to properly discern your needs right now is to get as expansive a view as possible. And keep an eye out for the obvious. You are flying so close to your issues, you risk missing the point of what they're trying to teach you.

CANCER

June 22–July 22
How did all this chaos hit your life? Look at the complexities of what's going down and how it came to be. The nuts and bolts of your issues demand a clear head and a firm hand. The human part requires good old-fashioned TLC. Love your problems to a better place, like a beneficent ruler.

LEO

July 23–Aug. 22
You have overdone something and now you've got to deal with it before it smacks you in your sweet hiney. Subtract before you add, pal. Change is afoot and it is happening all around you, making your life a giant Leonic tide pool. You can flow with the tide, or fruitlessly struggle to keep things as they are.

VIRGO

Aug. 23–Sept. 22
Your most dangerous temptations are your illusions, Virgo. Make no mistake: rocking "Barracuda" on *Guitar Hero* does not mean you can shred the song on an actual guitar. Don't let yourself get so caught up in appearances that you can't tell the difference between fool's gold and the real thing.

LIBRA

Sept. 23–Oct. 22
They say the devil's in the details, and this is not the week to tango with the old Horned One. Being indecisive is a Libran trait, but beating yourself up about it or getting all obsessive simply doesn't become you. Avoid the torment and approach your troubles like a recovering alcoholic: let go and let God.

SCORPIO

Oct. 23–Nov. 21
Yeah, yeah, you've got a case of the "I-don't-wannas." But avoid dealing with your shit and you'll get to Nowheresville in a hurry. Now's the time to balance feelings with action. Bust a move before bad turns to worse in your world. Bite the bullet and face what's been nagging you.

SAGITTARIUS

Nov. 22–Dec. 21
Whether you are going deeper or hitting an ending with someone, you are being called upon to get real about yourself through relationships. Take responsibility for your needs in your actions with others. This may be one of those times when your needs and wants are different. Gird up and you'll go far.

CAPRICORN

Dec. 22–Jan. 19
Emotions are so ... messy. Your need for love and connection are strong, but there's this rock in the shoe of your heart that you can't seem to shake free. Radical action leading to true change is required — just watch out for impulsiveness that leads to more destruction instead of creation. Time to get mushy.

AQUARIUS

Jan. 20–Feb. 18
The path to Someplace Better is paved with new mistakes — not the old ones you've made before. Hopefully it's paved with great moves, too, but rest assured, the "same old, same old" is not found in the golden streets of Where You Want To Be. Pull out of the old and broken down, no matter how sad you get.

PISCES

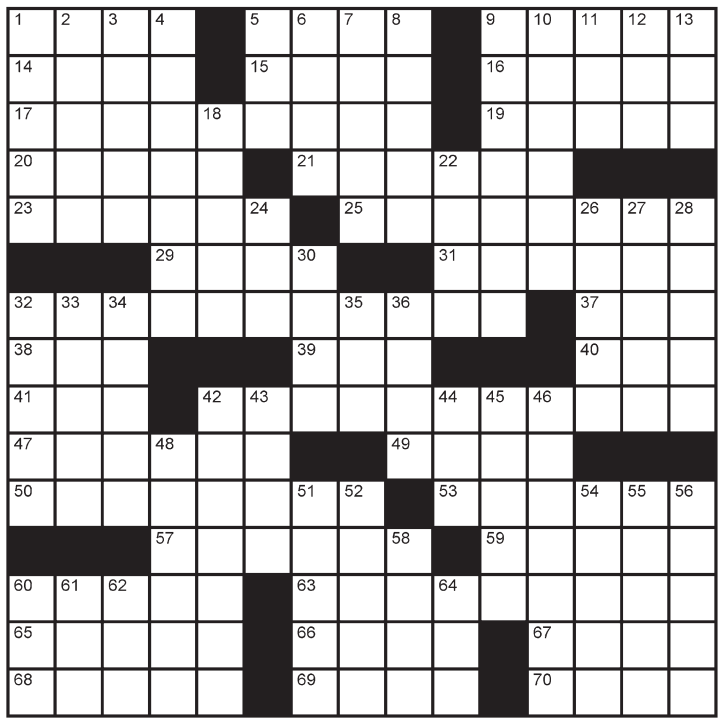
Feb. 19–March 20
There are some ingrained habits you have to quit, now. For starters, make sure you see the difference between being a martyr and being humble. Avoid shirking responsibility in effort to be a friendly fish. You are poised to embark on a new beginning, but it'll take fierceness and willpower to stay on track. SFBG

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

Ink Well by Ben Tausig

"All Out" 7 19 06



Across
1. Site visits
5. Struck thing
9. Big name in online correspondence
14. Sacramento's ___ Arena
15. Shticks
16. Takes it easy
17. With 50-Across, a bump which heals?
19. Like some collegiate walls
20. Senor should have one
21. Ultimatum words
23. Borrowed
25. Caddie?
29. Takes advantage of
31. Modern map subject
32. Positive change in the forecast?
37. Liberal Reagan
38. Whence a shofar
39. Male cat
40. Had hummus
41. Suffix with Capri
42. Anti-Bush?
47. This evening, on a marquee
49. The I in I.M. Pei
50. See 17-Across
53. Stray
57. Responded to an alarm?
59. Dried out
60. Glowing coal
63. Rhine ranch hand?
65. Asian beans
66. Overpraise
67. Halb und halb
68. Hopping arcade character
69. Noble Italian family
70. What's left

Down
1. Must
2. Golfer Hale or installation artist Robert
3. Part of the immune system
4. Abandoned one's principles
5. Affectionate touch
6. Spanish skating figure
7. Kick off
8. Compact name
9. Shimmer
10. Left-leaning PAC
11. Clay, today
12. Land in la mer
13. It's illegal to drop it
18. Spot's restraint
22. Plastic brick
24. Born on the society page
26. Bat Mitzvah reading
27. Overact
28. Sign up again
30. Mex. miss
32. Corresponded
33. Use, as china
34. Change, as a bill
35. Avril Lavigne's "Sk8er ___"
36. Science magazine
42. If everything goes as badly as possible
43. High school outcast
44. Date
45. Common sculpture
46. Party host
48. "Honest!"
51. Mantel
52. Parties with poi
54. "Steal This Book" author Hoffman
55. Some Dodges
56. Booty call
58. Clandestine call
60. Lawyerly letters
61. Furtive family
62. "I'm out"
64. Revolutionary doctor

Last week's solution

D	I	T	S	Y	■	I	S	L	A	■	S	N	A	G
I	N	R	E	D	■	F	L	I	P	P	H	O	N	E
B	O	A	R	S	■	N	O	V	E	L	E	T	T	E
S	C	T	V	■	L	I	B	E	R	A	L	D	O	S
■	U	T	I	C	A	■	■	N	I	N	■	O	N	E
K	L	O	N	D	I	K	E	■	T	B	S	■	■	■
L	A	R	G	E	■	A	M	B	I	■	E	S	S	A
A	T	I	T	■	A	T	E	O	F	■	P	A	W	S
N	E	A	R	■	T	O	N	S	■	A	T	T	I	C
■	■	■	E	T	A	■	D	E	E	P	D	I	S	H
I	N	N	■	O	L	S	■	■	R	U	E	R	S	■
V	I	E	R	F	A	C	T	O	R	■	S	I	M	P
A	N	T	I	U	N	I	O	N	■	P	I	C	A	S
N	E	W	S	S	T	O	R	Y	■	E	G	A	D	S
A	R	T	E	■	A	N	O	X	■	I	N	L	E	T

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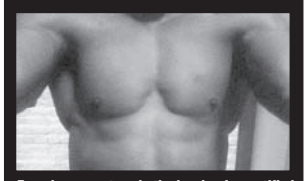
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A yikely story

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Andrea:
I am a 26-year-old good-looking male living in New Jersey. I am very fond of scat play with females. I used to play with my own scat, but I always wish some female would play with me. Can you help me with that, please?
Love,
Scatman Wannabe

Dear Man:
Yeah, probably not.

I was changing the baby this morning when she started to whimper and fuss. "What's the matter," I asked her, "Don't like poop?"

"No," she said firmly. "Don' yike it."

Let's be honest; I don't yike it either. The truth is, hardly anybody does yike it, and of those who do, most appear to be men. So every six months I get some variant of your question and every year or so I answer it. Like this: "Chances are you're S.O.L. Sorry!"

There are a few women who will actively seek out scat play. They are, in both the Rick James sense and the strictly demographic one, superfreaks. If you moved to a major metro area and became involved with the S-M community, behaved well, and got invited to parties you might hear of one such woman, or perhaps — if you approach very carefully and are vewwy vewwy quiet — glimpse one in the wild. I can't even promise that you'd meet her, and I certainly cannot guarantee that anyone you did meet would want to do her thing with *you*. This is not the sort of thing people just indiscriminately do with anyone who comes along. It's kind of — and it pains me to say this, or to think about it in too much detail — intimate.

As with many other very rare, widely despised subspecialties, this is the sort of thing you're probably going to have to pay for. You could find yourself a Strict German Goddess or some such who might consent to shit on you. On her terms. That just might have to be good enough for you, and it is surely going to cost you. Like I said: sorry!
Love,
Andrea

Dear Andrea:
My boyfriend says his old girlfriend used to let him pee on her. I'm wondering why, and also if it's safe. He says it's sterile. Is it really? And what's the deal with this? I can look it up, but I'm not sure I want to see what happens if I Google "pee on me."
Love,
Not Sure About This

Dear Sure:
Good thinking! Especially if it's your work computer. Either way, Googling "piss play" or similar is probably a bad idea unless you're quite sure you want to see what you'd see. Of course, it's safer than "goatse" or "tub girl" or that guy who ... never mind. Those sites kind of scarred me for life, and I wouldn't wish similar on the unwary reader, so let's just drop it.

I can't answer "why" without knowing more about what the boyfriend and the ex were up to. You can piss on somebody with much sneering and attitude and be all dominant about it, but two people can also just play with pee because it's there, with no greater meaning. You can splash it around, or aim it, or drink it, or make somebody else drink it — but there's no way to tell which they were doing without more info. On the subject of drinking it, though, it really is pretty clean, although I hesitate to use the word "sterile" since I'm a stickler and anything that's touched the outside of somebody's body is going to pick up some "body ash" (is there a skeevier phrase?) or dust or something. Plus there are many reasons that a spare blood cell or so might be floating around in there. But basically, yes, pee is remarkably clean.

Poo, of course, is remarkably dirty — it defines "dirty," really — and right there is your difference. It's extremely unlikely you're going to catch anything from pee. It doesn't stain. If you're healthy and hydrated and have avoided certain obvious food groups, it barely even smells. Social taboos aside, it's pretty innocuous. The taboos are there, though, so in a way pee is a cheap thrill: it feels really dirty without being any dirtier, really, than a glass of drinking water, and in many cases it's cleaner. The big thrill/low actual disgustingness quotient explains its relative popularity among "weird sex" types. It's weird but not *that* weird.

None of this means, of course, that you have to let him pee on you. I'm not at all comfortable with a system where if Andrea says it's not going to hurt you, you have to do it! You're going to want to ask exactly what he and the ex were up to, what he got out of it, and, if possible, what she got out of it. As long as he's willing to drop it if you're not into it, though, what the heck? Maybe you'll yike it, maybe you won't.
Love,
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at www.gogetyourjacket.com, but don't look there for the butt sex. There isn't any.

destinations

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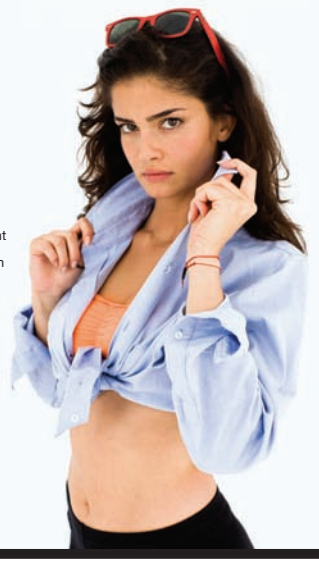
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